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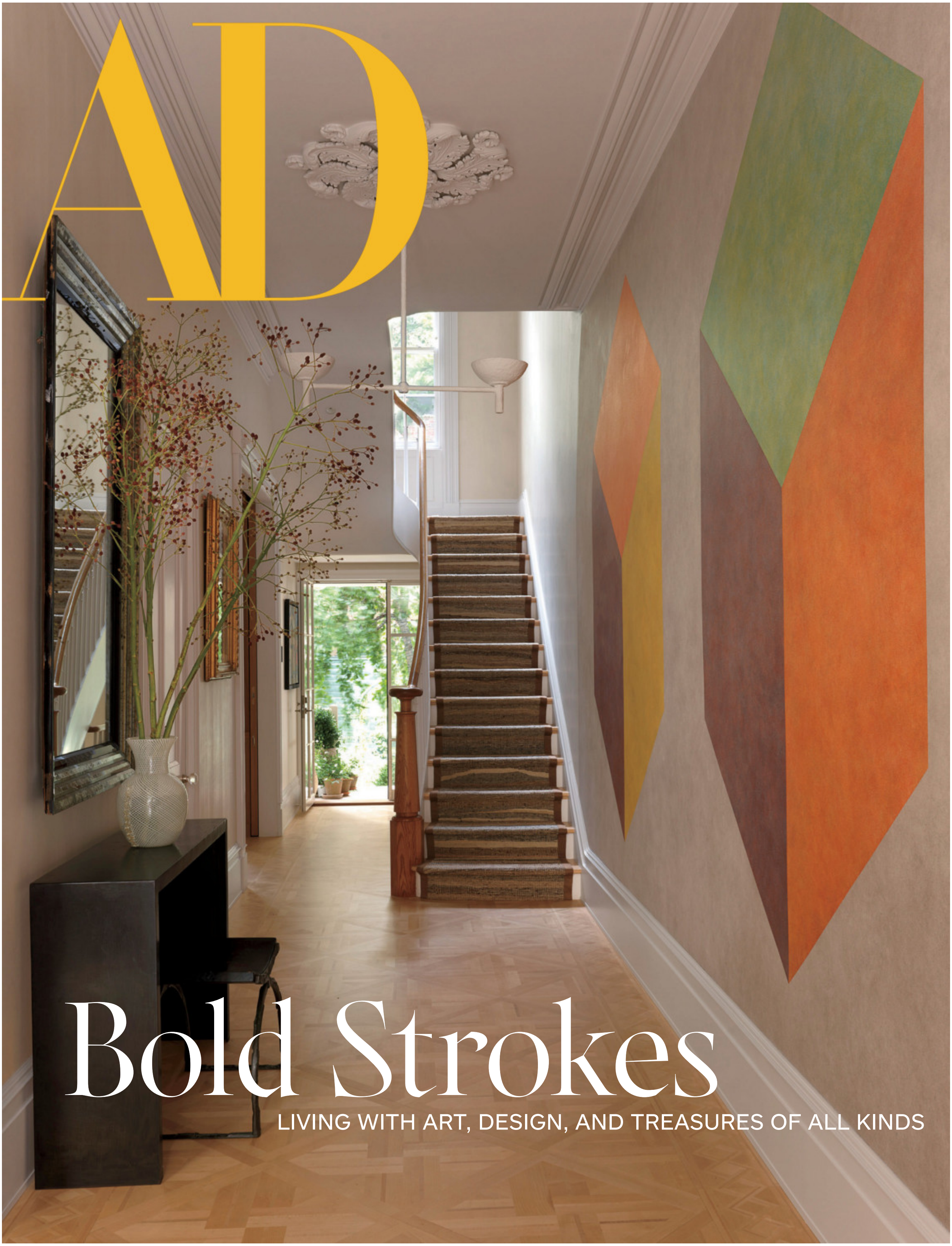

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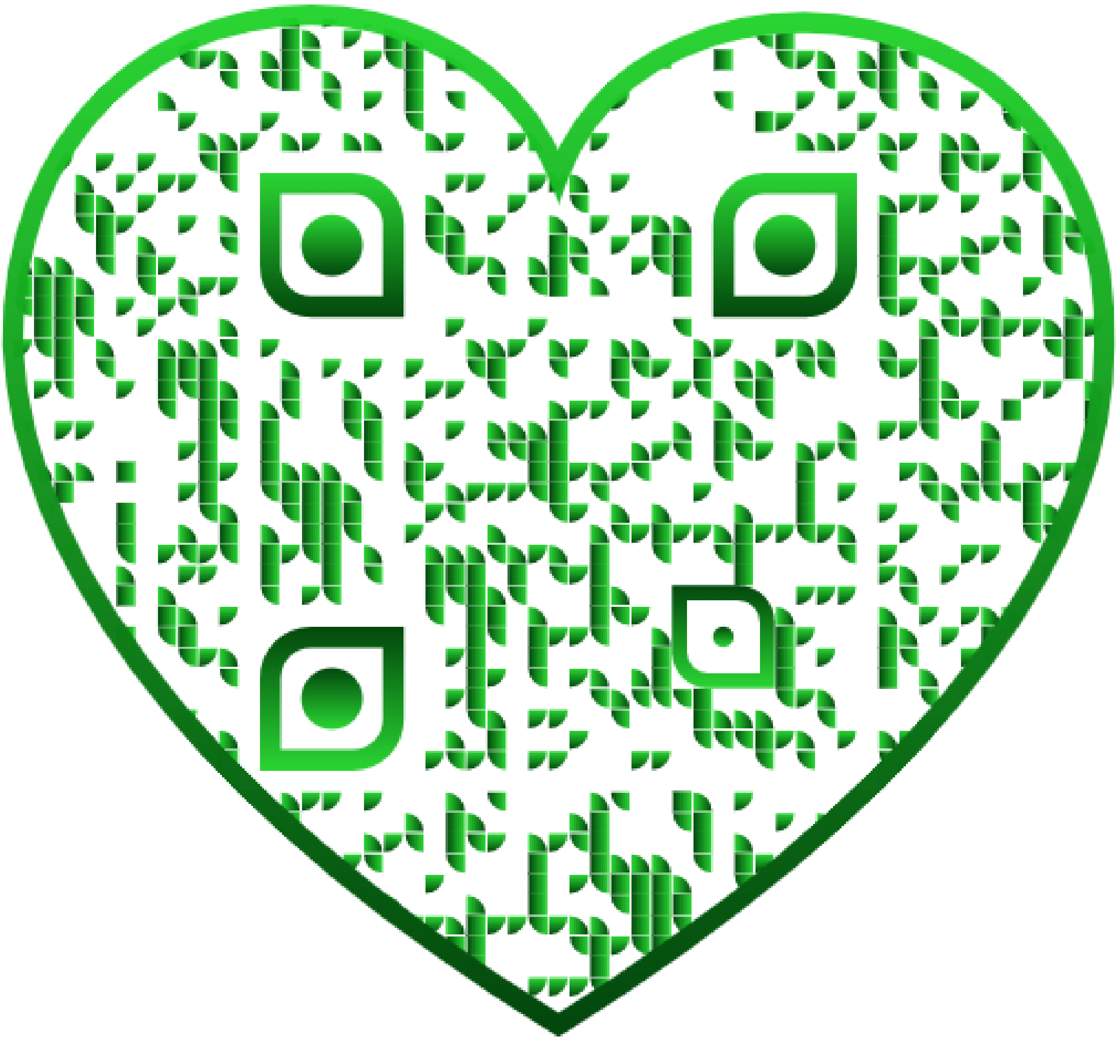

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CONTENTS December

66

PICASSO CERAMICS ADORN THE DINING ROOM OF A TOWN HOUSE IN GREENWICH VILLAGE.

18 Editor's Letter

20 Object Lesson
Maurice Calka's sculptural 1969 worktable feels as futuristic now as it did then.

23 Discoveries
AD visits the lush Rio de Janeiro studio of artist Adriana Varejão... Holiday gifts that will dazzle your loved ones... Francesca DiMattio's exuberant debut for Calico Wallpaper... At the Vitra Campus in Germany, a poetic pavilion by the late B.V. Doshi takes shape... The flora of England's Jurassic Coast inspires the lighting and decorative objects of Jess Wheeler... In Chicago, an exhibition celebrates the iconoclastic vision of architect Bruce Goff... Mehdi Dakhli blends tradition and craft in his expressive furnishings... Reimagined by designer Andre Mellone and architect Jean-Gabriel Neukomm, a New York City town house gives art ample room to breathe.

66 Collective Vision
With help from designer Fernando Santangelo, filmmaker Fabiola Beracasa Beckman fashions a family-friendly showcase for a lifetime's worth of art and objects in her Greenwich Village town house.
BY DEREK C. BLASBERG

78 Art Appreciation
For collectors Jen Rubio and Stewart Butterfield, a historic Hamptons house with interiors by Jake Arnold is the perfect canvas. BY DEREK C. BLASBERG

88 Hunting & Gathering
In the Missoni clan's longtime Alpine retreat, family matriarch Rosita's love of foraged mushrooms, folksy flea market finds, and, of course, bold colors and patterns lives on.
BY LAURA MAY TODD

96 Where the Wild Things Are
In his halcyon Long Island garden, artist Ugo Rondinone juxtaposes bold outdoor sculptures with the fragile beauty of moss. BY MAYER RUS

102 Everything Is Iluminated
From his new studio in Brooklyn, artist James Cherry is honing his material language to scale up his handmade low-fi lights. BY HANNAH MARTIN

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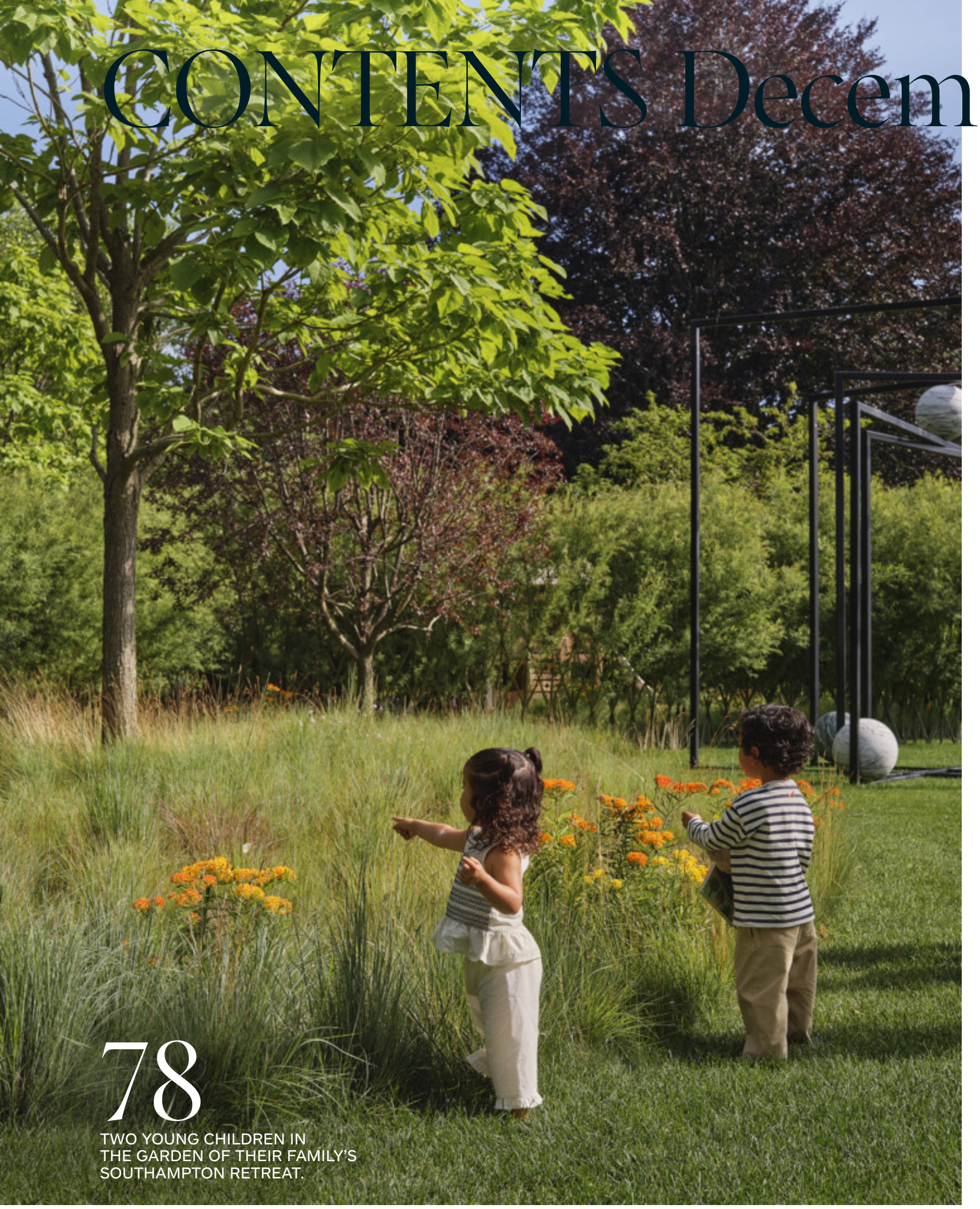
CONTENTS December



78

TWO YOUNG CHILDREN IN THE GARDEN OF THEIR FAMILY'S SOUTHAMPTON RETREAT.

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104 **Then Meets Now**
Rescued by a group of artists and restored with the National Trust for Historic Preservation, Nina Simone's childhood home reemerges as a beacon of Black cultural memory. **BY CARLY OLSON**

108 **Grand Illusions**
Architect Luca Bombassei has created a synthesis between ancient and modern, art and life, on a *piano nobile* of a palazzo on Venice's Grand canal.
BY ELENA DALLORSO

116 **Final Touch**
Flamingo Estate unveils a glass olive oil decanter designed with Gaetano Pesce.
BY HANNAH MARTIN

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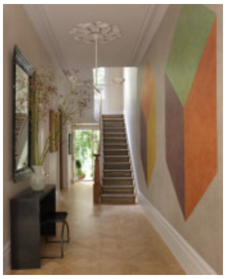

THE ENTRANCE HALL OF A GREENWICH VILLAGE TOWN HOUSE WITH INTERIORS BY FERNANDO SANTANGELO FEATURES A WALL DRAWING BY SOL LeWITT. "COLLECTIVE VISION," PAGE 66. PHOTOGRAPHY BY SIMON UPTON; SITTINGS EDITOR: CARLOS MOTA.

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EDITOR'S LETTER

1

2

3

4

5

6

1. DESIGNER FERNANDO SANTANGELO WITH FABIOLA BERACASA BECKMAN IN FRONT OF THE SOL LEWITT WALL DRAWING IN HER NYC ENTRY HALL. **2.** A CORNER OF THE ART-FILLED HAMPTONS HOUSE OF COLLECTORS JEN RUBIO AND STEWART BUTTERFIELD. **3.** BUTTERFIELD AND RUBIO IN THEIR GARDEN WITH A FOUNTAIN BY CLAIRE TABOURET. **4.** ARCHITECT LUCA BOMBASSEI'S APARTMENT IN A VENETIAN PALAZZO. **5.** BOMBASSEI ON HIS DOCK. **6.** ARTIST UGO RONDINONE IN HIS LONG ISLAND GARDEN.

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> "Our collection is a conversation, and sometimes it argues with itself, which is exactly how we like it." —*Jen Rubio*

In a sense, every single issue of *AD* is about art: It is a vital aspect of so many of the homes we photograph, whether a priceless masterpiece or a beloved child's handmade drawings and sculptures on display for all to admire. Yet in the December issue we prioritize it, seeking homeowners who take the concept of collecting, curating, and living with specific treasures to the next level.

In the grand Venice apartment of Luca Bombassei, the architect says, "Look closely, and you'll see there are always nails in my walls—what I have on display at any time varies depending on my mood." Filmmaker Fabiola Beracasa Beckman, whose Greenwich Village town house with its luminous Sol LeWitt mural is shown on the cover, has deftly layered her residence with family heirlooms—many sourced by the legendary designer Renzo Mongiardino for the Fifth Avenue apartment she grew up in. The Venezuela-born Beracasa Beckman, an ideal shepherd, has filled the place with artworks by Latin American artists—and a sublime collection of Picasso ceramics passed down from her grandmother.

We also visit the charming Alpine retreat of the Missoni family, where the late matriarch Rosita foraged for mushrooms with a consuming passion and decorated the rooms of the Swiss chalet in an eccentric riot of color, pattern, and toadstool-themed motifs. "We're a family of accumulators," quips her granddaughter Margherita Maccapani Missoni. Artist Ugo Rondinone welcomes *AD* to his Long Island moss garden, where his own epic sculptures hold court in an enchanted forest. Finally, our feature on the restoration of musician Nina Simone's childhood home in North Carolina by a group of acclaimed visual artists (in concert with the National Trust for Historic Preservation) represents a kind of full-circle moment, in which contemporary creatives become the stewards of cultural memory.

Come for the art, stay for the vision.

Amy

AMY ASTLEY
Global Editorial Director
and Editor in Chief, *AD* U.S.
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PS: Our upcoming combined January/February issue will be a very special edition, filled with even more design, style, and inspiration than usual. For subscribers, this issue will count as two, and your subscription term will remain the same. If you have any questions, reach out at 1-800-365-8032.

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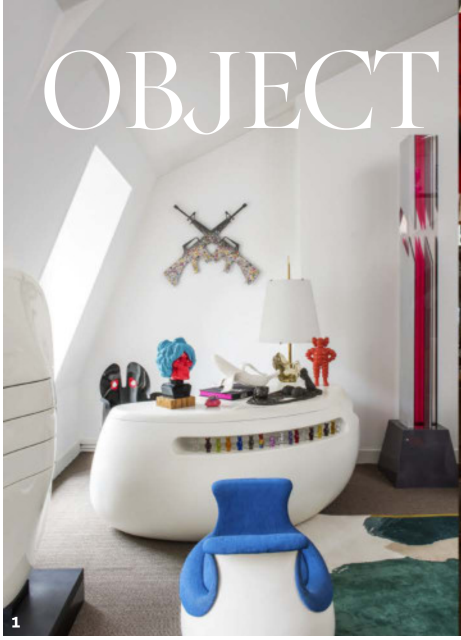
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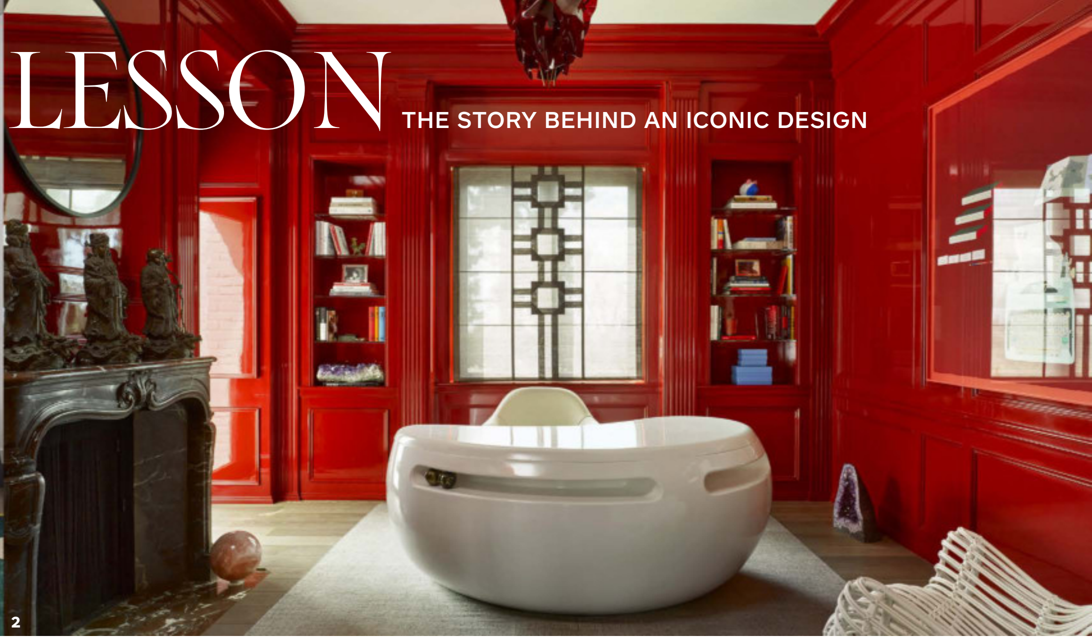
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Desk Jockey

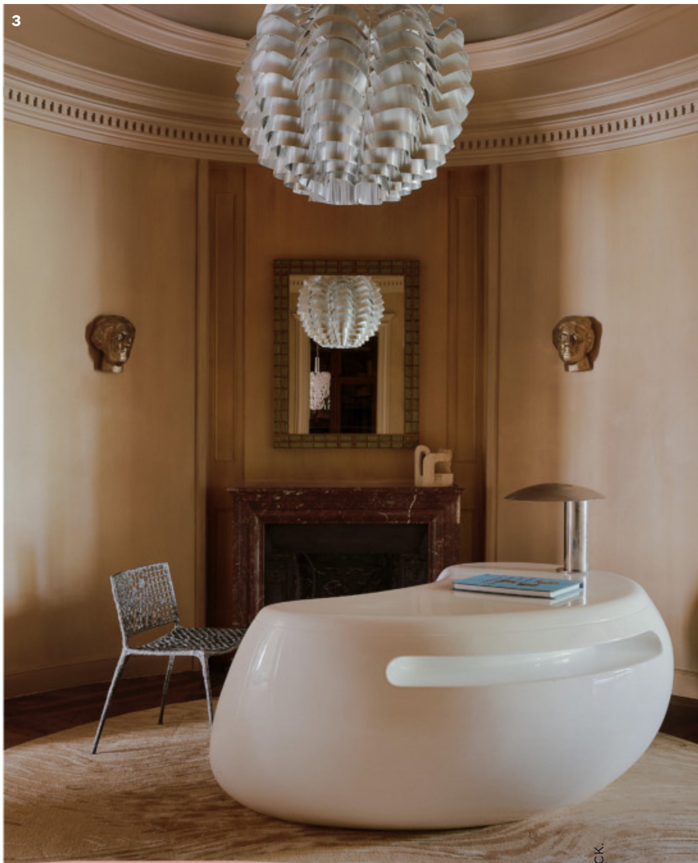
Maurice Calka's sculptural 1969 worktable feels as futuristic now as it did then

When the furniture manufacturer Leleu-Deshays called on the Polish-born French sculptor Maurice Calka to design a desk in 1969, Calka deeply considered the assignment, asking himself, "What is a desk these days?" At the time, he concluded, it was too often covered with unsightly new gadgets and long, tangled cords. His solution? A fiberglass-and-polyester (a.k.a. plastic) design that would "hide all that" mess with a swooping shape and built-in electronic circuitry for telephone, intercom, and a television monitor. In the same way he might begin a sculpture, he realized the positive out of hand-hewn plaster.

"Some even had a cigar lighter," reveals Serge, Calka's son, who now handles his late father's estate. "He loved sports cars, and you see a lot of that inspiration in this design."

The first version of the desk, dubbed the Bureau PDG or CEO desk, also included an integrated swivel chair. But fewer than 10 of these were ever produced. (As Calka quipped, "Only a CEO could afford it.") So he tweaked the design into the more streamlined iteration we now call the Boomerang, trading interior tech for a sleek, space-age silhouette that worked in a range of environments. Serge recalls spotting an orange one at a local driving school, when he was a child. Indeed, the desks were manufactured in a rainbow of colors, but Serge estimates only some 100 were ever made before production halted by the mid-1970s. In recent years Serge has been crafting a version of the desk in CNC-machine-carved, hand-finished wood.

Today, rare originals find their way into contemporary projects, from a historic house in Paris appointed by AD100 designer Hugo Toro to a 1930s Paul Williams Tudor in Bel Air, California, where they inject a jolt of futurism. "The desk is more than furniture; it's a manifesto of form and imagination," gushes Toro. "It embodies the spirit of French Space Age design—fluid, radical, and unapologetically modern." *mauricecalka.com* —HANNAH MARTIN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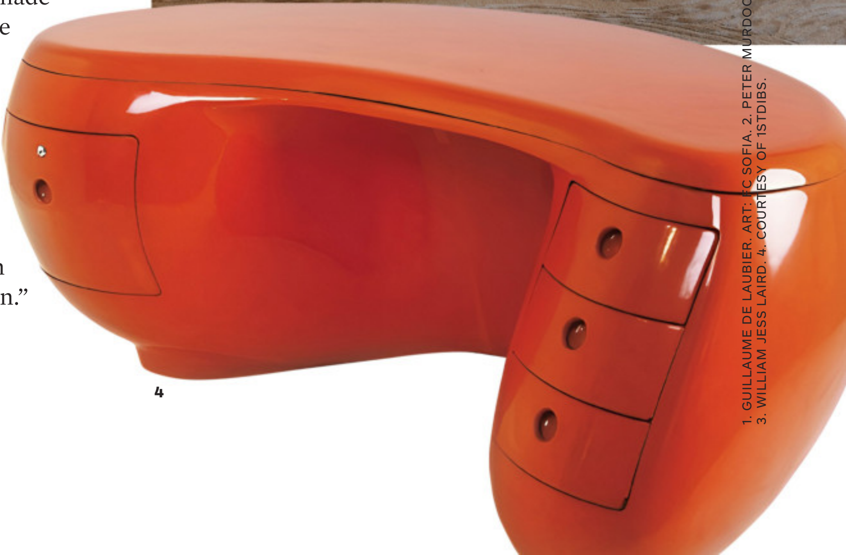
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1. MAURICE CALKA'S 1969 BOOMERANG DESIGN IN THE PARIS APARTMENT OF FRENCH GALLERIST YVES GASTOU. 2. THE STUDY OF A BEL AIR HOUSE BY PAUL R. WILLIAMS, DECORATED BY ERNEST DE LA TORRE. 3. THE BOOMERANG IN A HISTORIC PARIS HOME BY AD100 TALENT HUGO TORO. 4. THE DESK, IN TANGERINE.

1. GUILLAUME DE LAUBIER. ART: FC SOFIA. 2. PETER MURDOCK. 3. WILLIAM JESS LAIRD. 4. COURTESY OF 1STDIBS.

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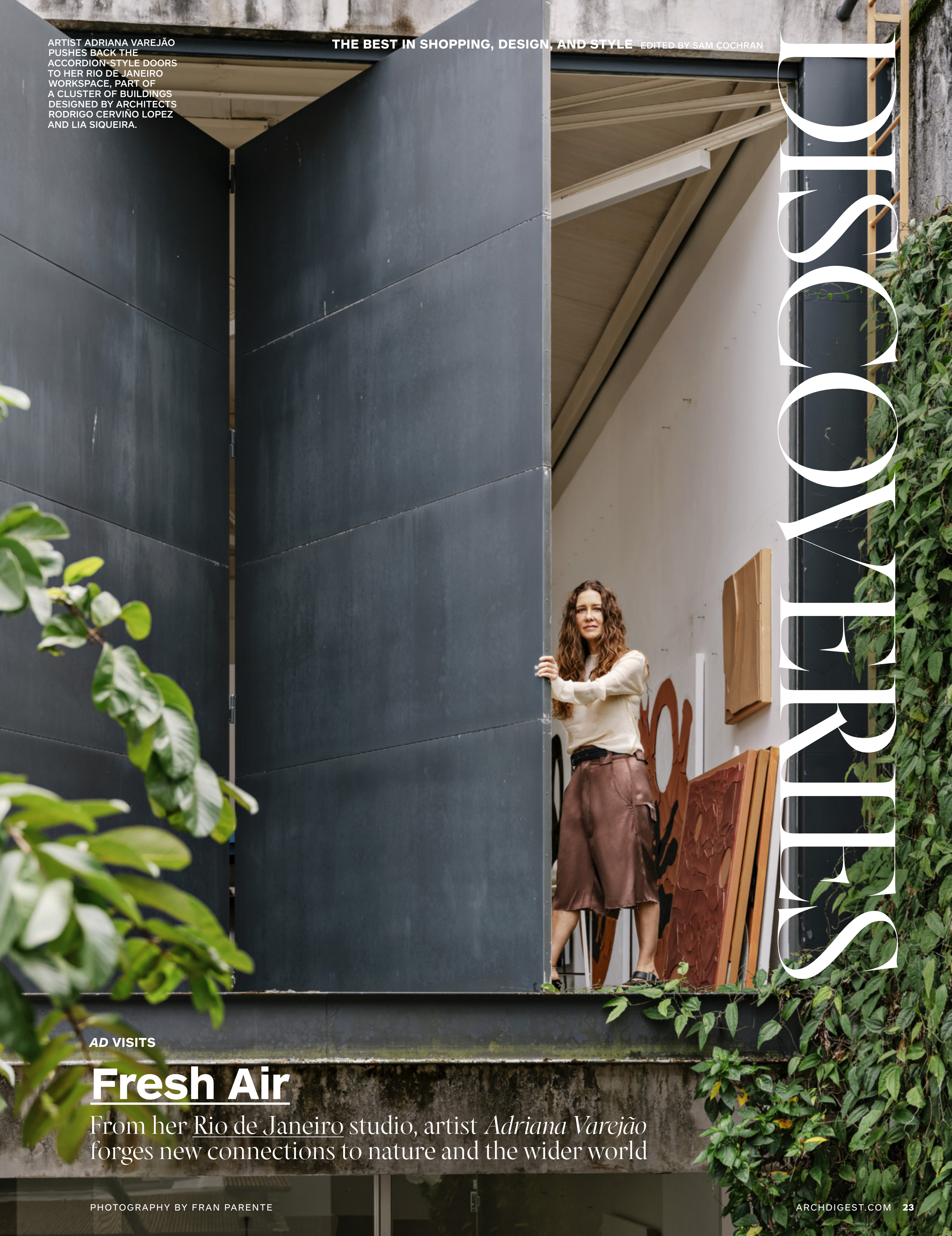


ARTIST ADRIANA VAREJÃO PUSHES BACK THE ACCORDION-STYLE DOORS TO HER RIO DE JANEIRO WORKSPACE, PART OF A CLUSTER OF BUILDINGS DESIGNED BY ARCHITECTS RODRIGO CERVIÑO LOPEZ AND LIA SIQUEIRA.

DISCOVERIES

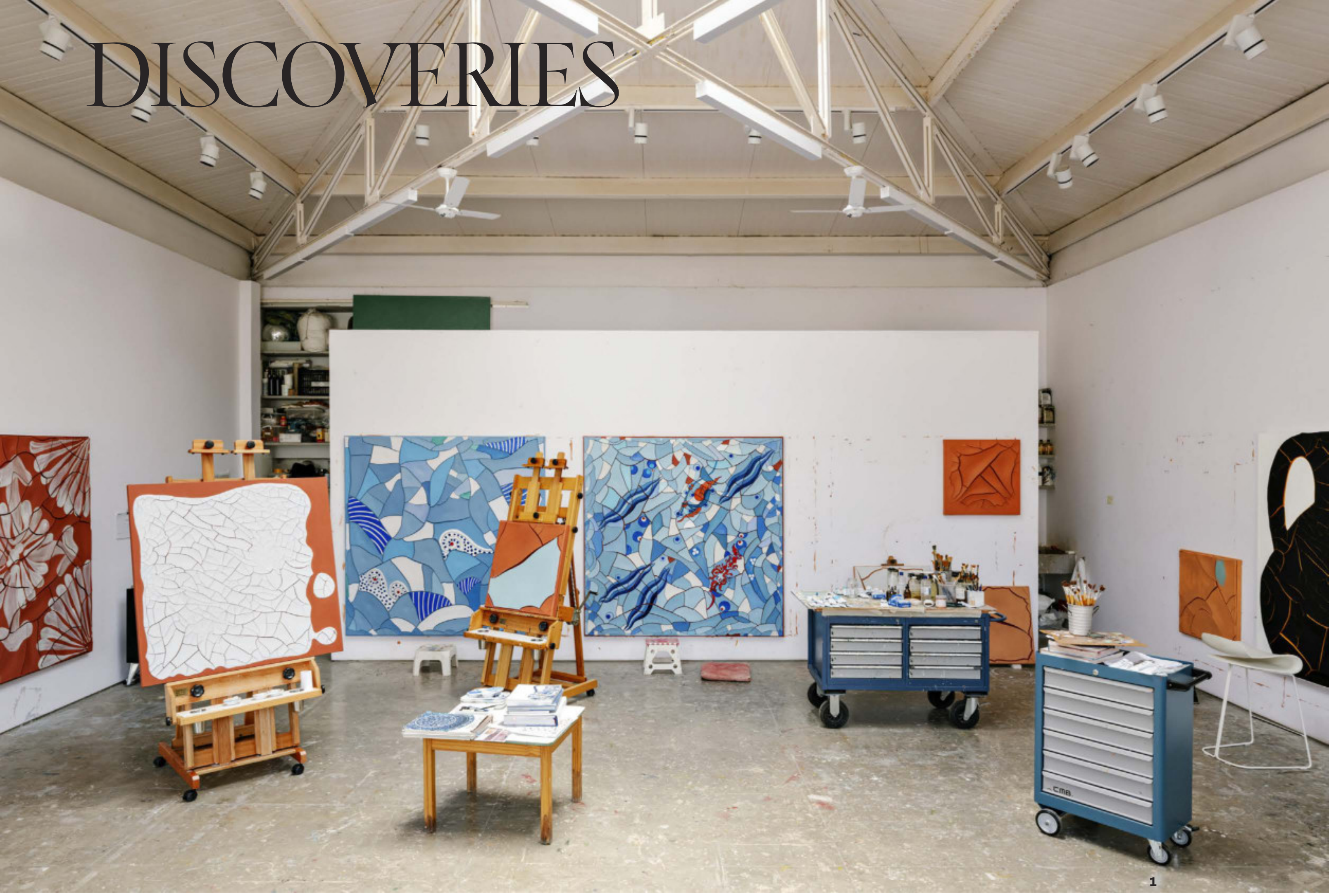
THE BEST IN SHOPPING, DESIGN, AND STYLE EDITED BY SAM COCHRAN

***AD* VISITS**

Fresh Air

From her Rio de Janeiro studio, artist *Adriana Varejão* forges new connections to nature and the wider world

PHOTOGRAPHY BY FRAN PARENTE



At her Rio de Janeiro studio, artist Adriana Varejão often leaves the tall accordion doors open—rain or shine. This affords a view of a courtyard that's a frequent stopping place for birds of the surrounding Horto area, set within the larger neighborhood of Jardim Botânico. Those doors harness natural light, and they echo the indoor-outdoor ethos of her hometown, of modernist architecture, and even of her own practice. As she explains, there are those artists, such as Giorgio Morandi, who make or made "a kind of work that was very inside, very connected to his intimate way of life." Hers adapts to different stories and places.

Varejão is one of Brazil's best-known living artists. Working across media, she mines her country's past, exploring and destabilizing legacies of colonialism, and finding endless inspiration in the Baroque, an obsession ever since she visited 18th-century churches of the state of Minas Gerais in her 20s. This past spring, she exhibited a series of oversized Amazon-themed, fiberglass-and-resin plates on easels at New York City's Hispanic Society Museum & Library, which honored her at its gala this past October. For another recent show, at Gagosian gallery in Athens, she took creative cues from, among other things, the collections of Greek, Iznik, and Song-dynasty pottery at the local Benaki Museum, channeling each style in paintings that bear her signature craquelure. Varejão also looked at the terra-cotta pots of Maragogipinho, a ceramics community in the Brazilian state of Bahia.

1. AT HER STUDIO, A SERIES OF WORKS IN PROGRESS REVEAL HER TRADEMARK CRAQUELURE TECHNIQUE. **2.** ANOTHER CORNER OF THE INDOOR-OUTDOOR SPACE.

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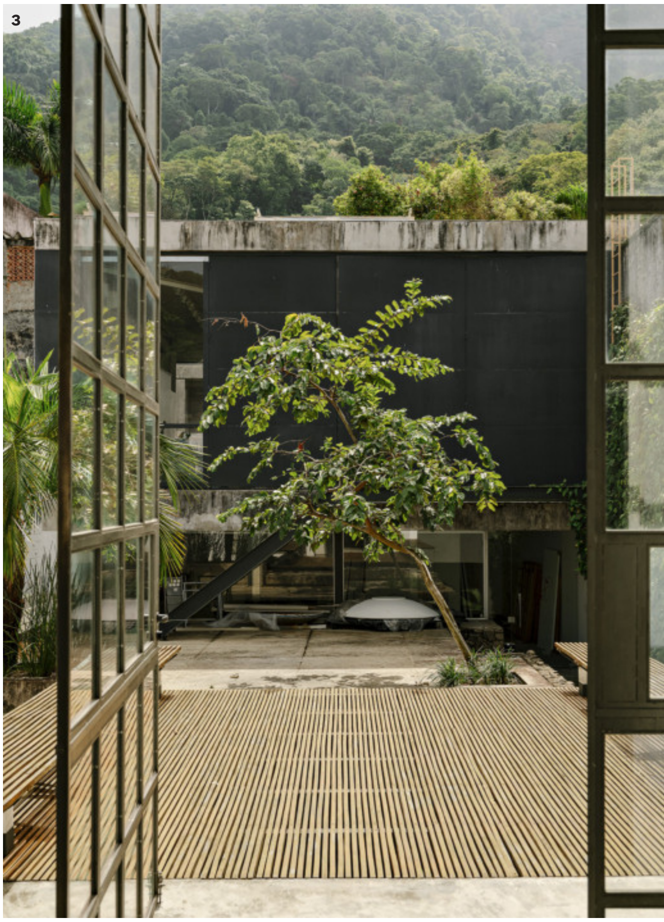
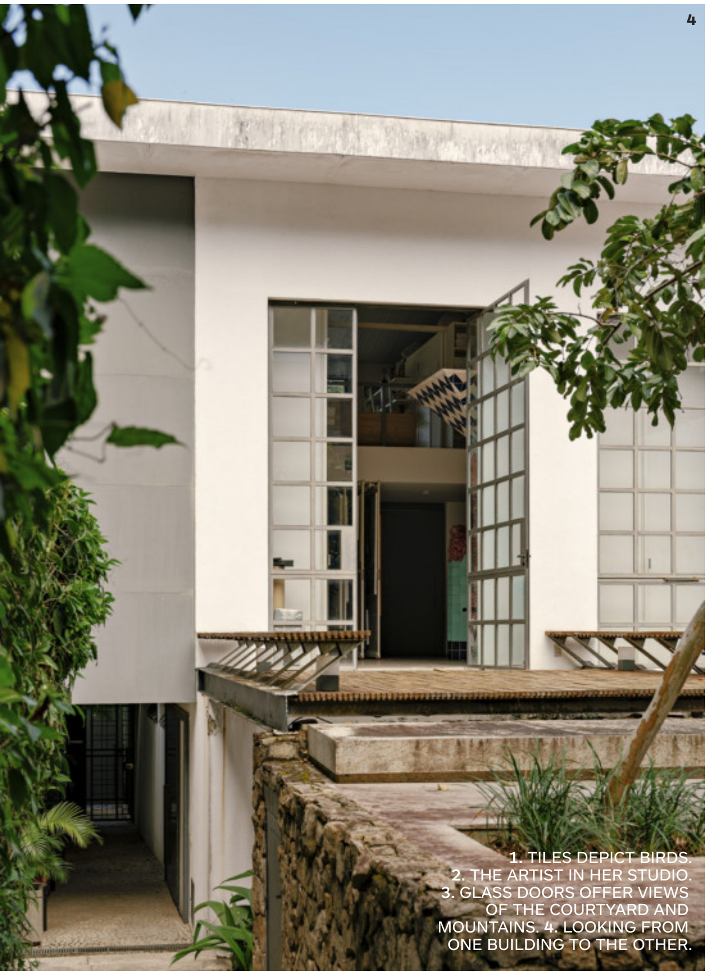


“The doors open completely. From the outside, it looks like a big stage.” —*Adriana Varejão*



1. TILES DEPICT BIRDS. 2. THE ARTIST IN HER STUDIO. 3. GLASS DOORS OFFER VIEWS OF THE COURTYARD AND MOUNTAINS. 4. LOOKING FROM ONE BUILDING TO THE OTHER.

She bought the property on which her studio sits in 1994, and it’s evolved alongside her. There were originally two buildings, but Varejão demolished one, living and working in the other until 2000, at which point the architect Rodrigo Cerviño Lopez constructed a new freestanding workspace, tucking it behind the house. (He went on to design the pavilion for Varejão’s work at the Brazilian art park Inhotim.) A little over a decade later, Varejão hired the architect Lia Siqueira for another renovation, one that privileged beauty over practicality and increased the continuity between the buildings. Siqueira added a patio connecting them and, having incorporated industrial-style lattice windows in the house, painted their iron dividers, along with the studio doors, a deep gray-green.

By that point, Varejão had moved out of the front building, so Siqueira helped transform those quarters into an office, library, and storage area. In what used to be her bedroom, Varejão and her team now practice yoga.

One of Varejão’s favorite times in the studio is just after works for a show have shipped out, and the empty walls are rich with possibility. Currently on the horizon are the Brazilian Pavilion at next year’s Venice Biennale, forthcoming exhibitions at Victoria Miro gallery in London and Pérez Art Museum Miami, and a commission for the Rua Formosa Palace and Tile Museum in São Luís. But she also likes the moment just before, when she typically throws a party to share what she’s done with locals. At one such preview earlier this year, there was food, beer, and a DJ performing music from the North of Brazil. Throughout the gathering, the doors to the back building stood open. —KATE GUADAGNINO

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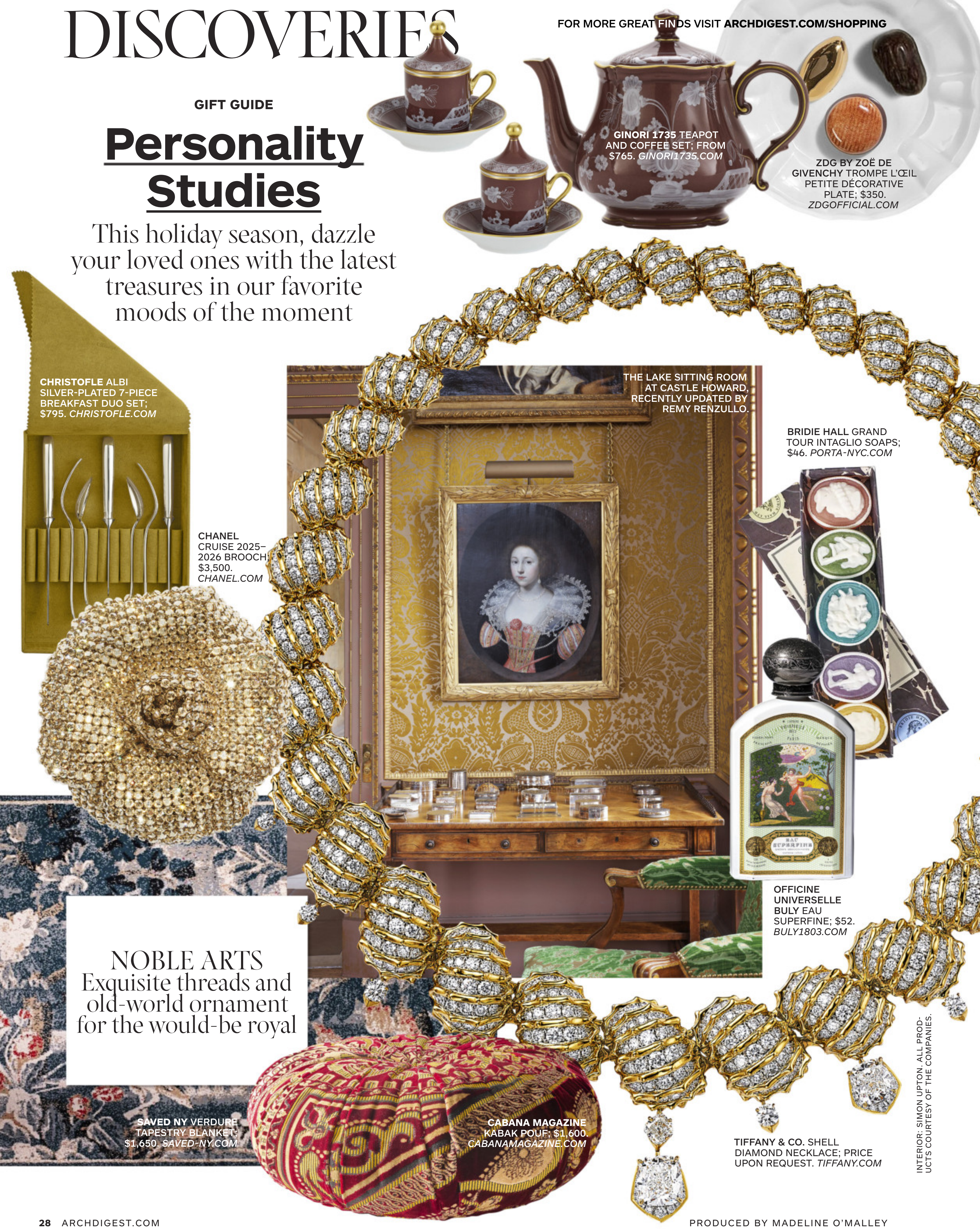

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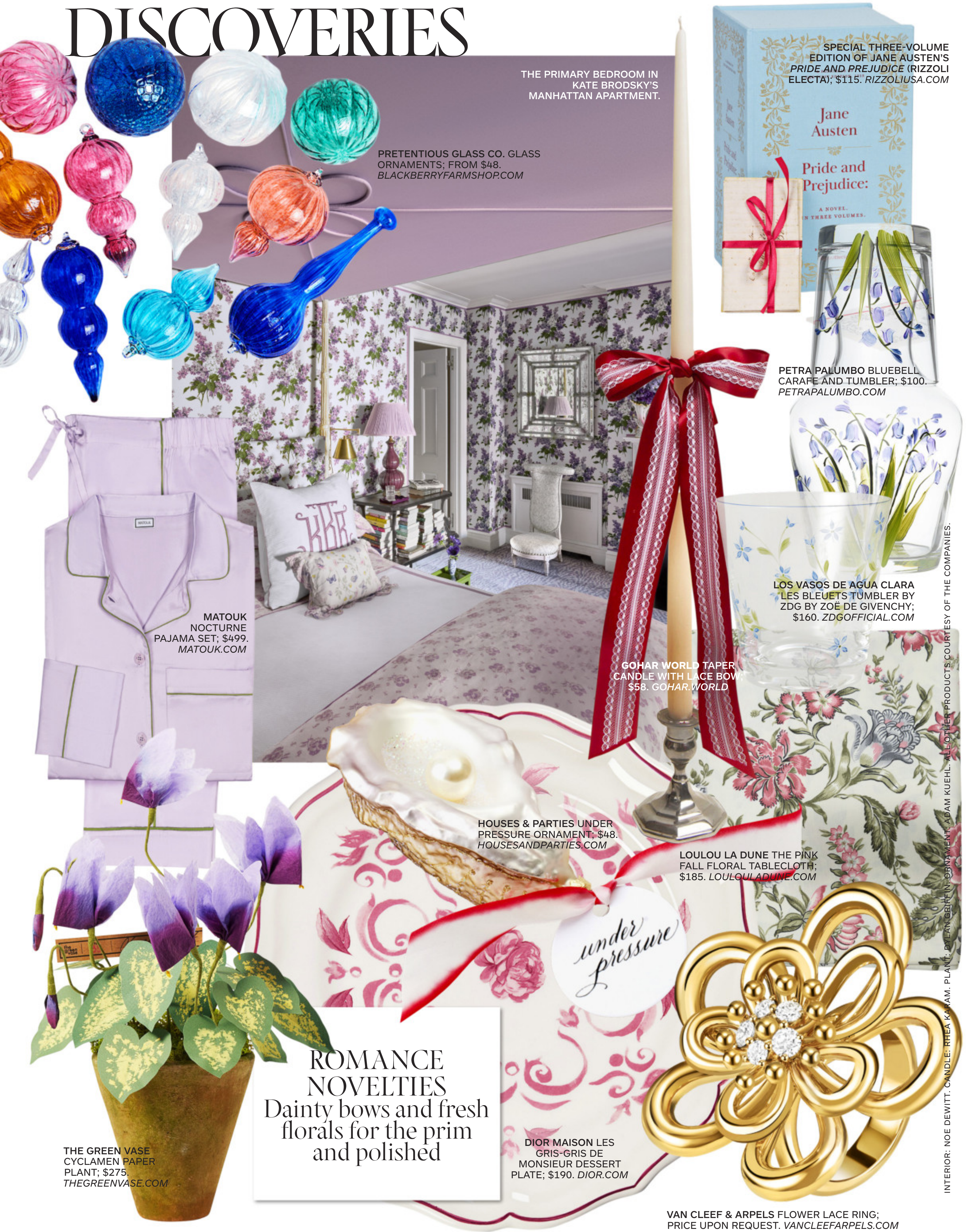

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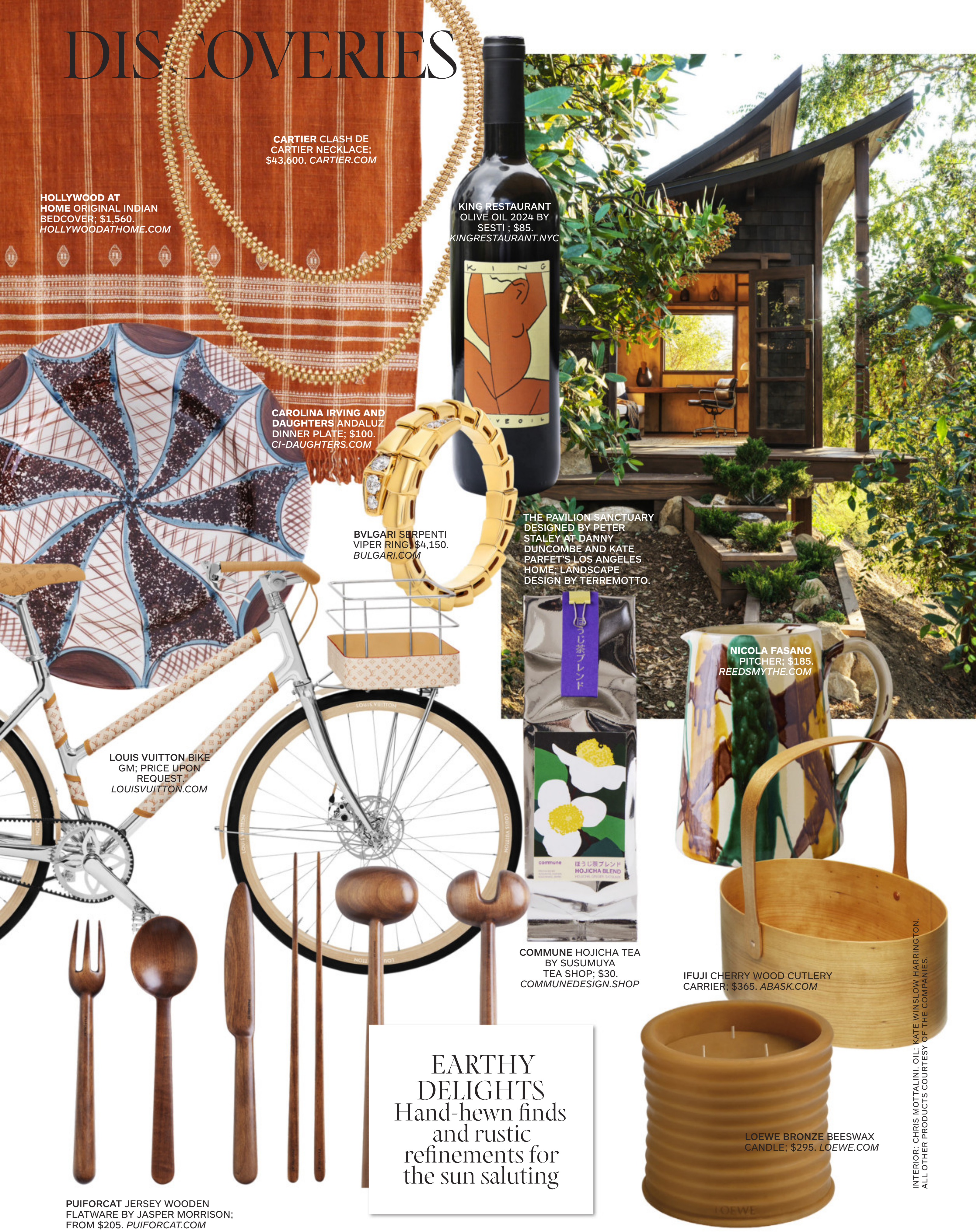
DISCOVERIES



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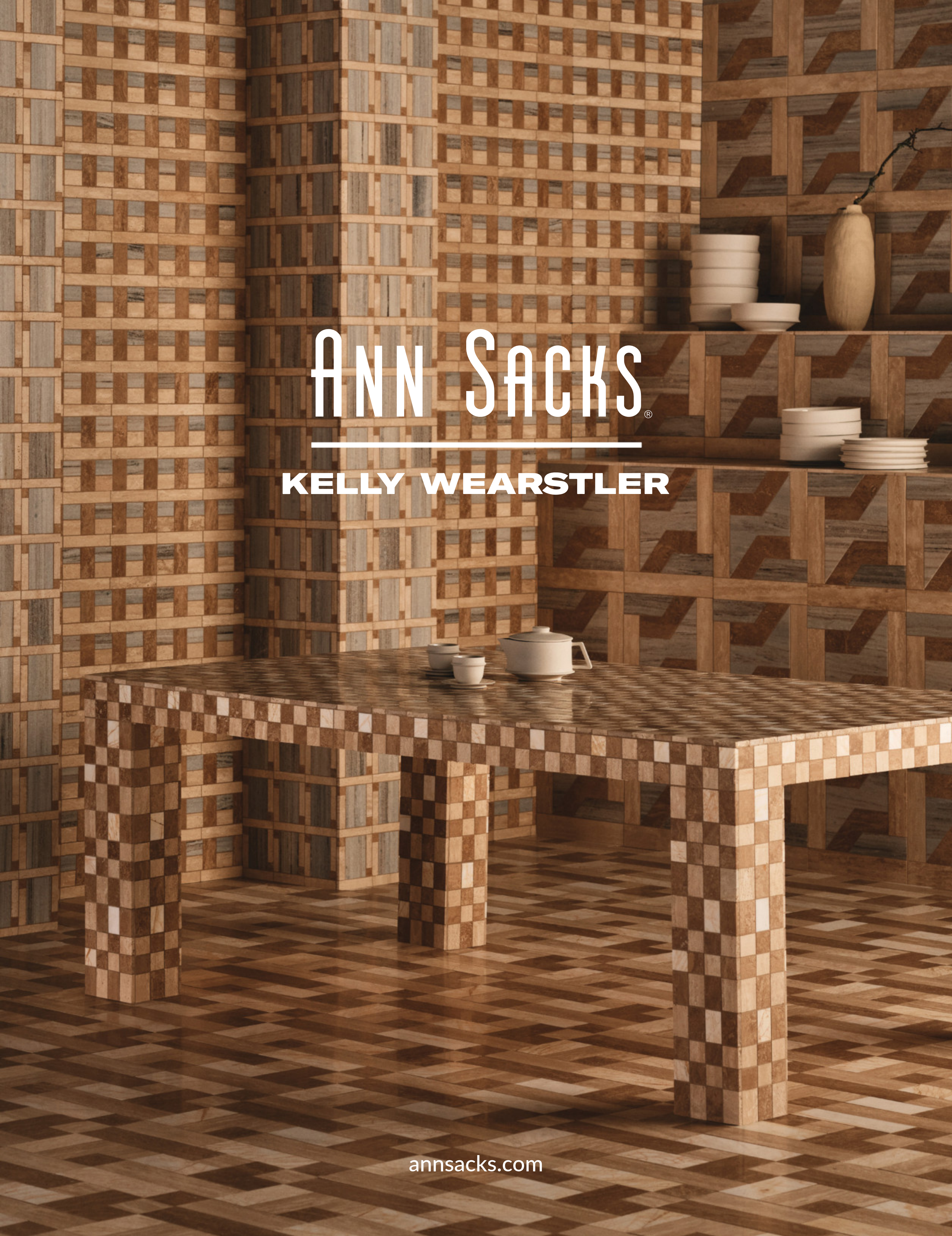
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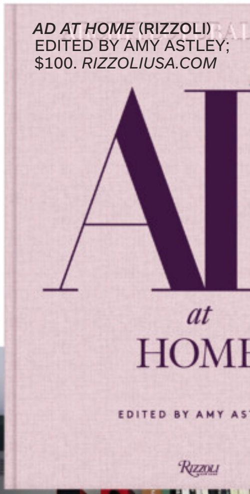
DISCOVERIES



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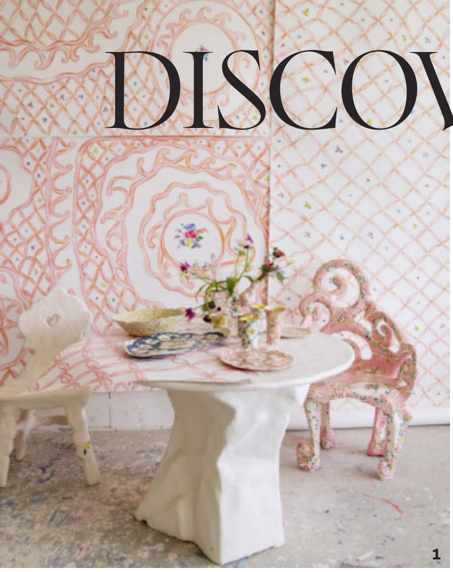
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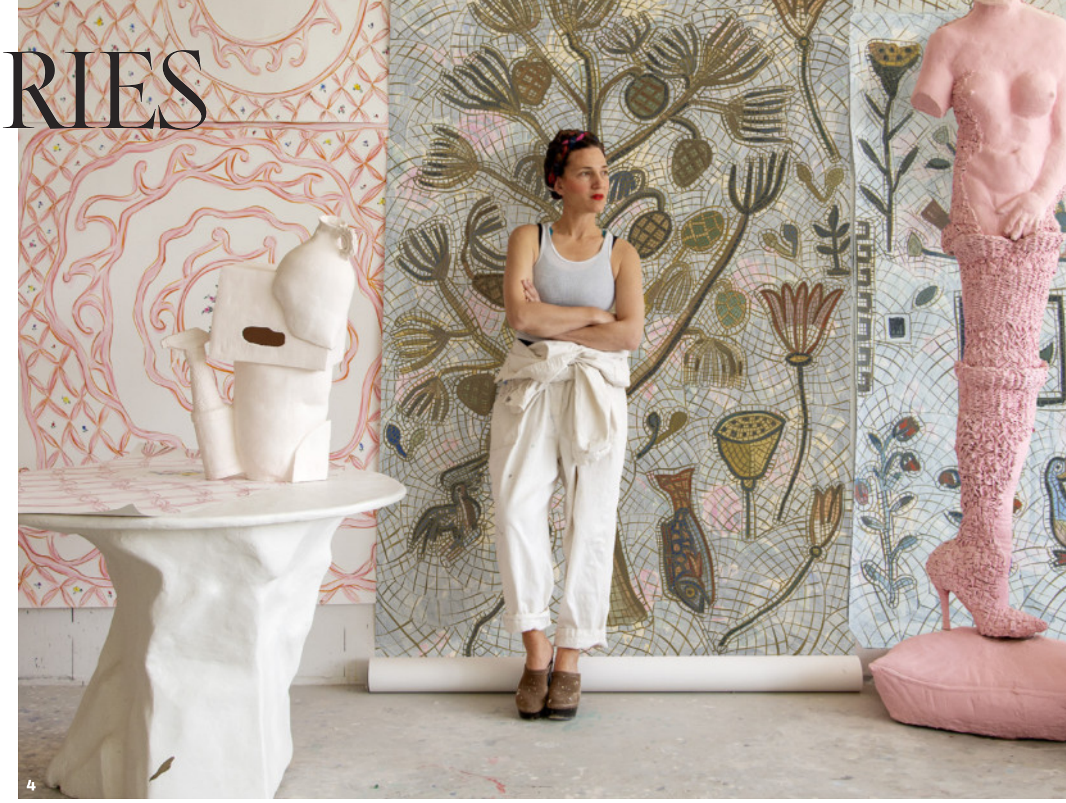
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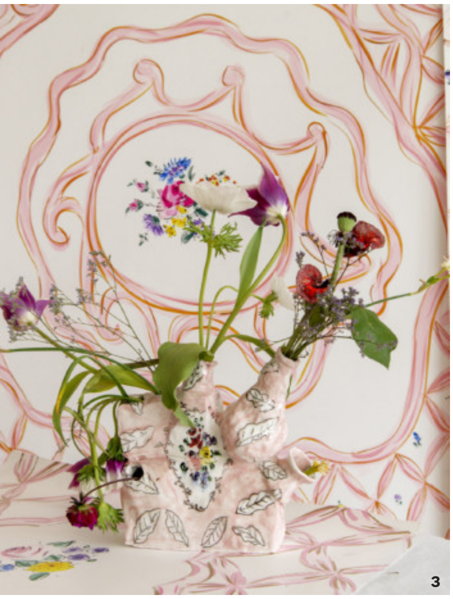
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1. LATTICE, PART OF FRANCESCA DIMATTIO'S COLLABORATION WITH CALICO WALLPAPER, SETS A BACKDROP FOR HER WORK. 2. THE ARTIST PAINTING. 3. ONE OF DIMATTIO'S PORCELAIN ARTWORKS. 4. THE ARTIST WITH BOTH PATTERNS.

DEBUT

Flair for the Dramatic

Artist *Francesca DiMattio*'s exuberant new designs for Calico Wallpaper redefine everyday theatrics

What if the domestic sphere were a little less staid, a little more funhouse? That's the case in the world of artist Francesca DiMattio, where ceramic confections layer ornamental forms with those of everyday household effects. In one work, she might sculpt a child-size sneaker and a jug of milk within a deconstructed, Meissen-inspired vase; for another, she'll combine the motifs of floral china and Moroccan rugs into a chandelier. "Rule-breaking is the point that excites me to begin anything," says DiMattio, who has now channeled that gleefully uncontained logic into a new collection for Calico Wallpaper, previewing at Design Miami.

"If you walk into Francesca's place in the city, she's broken every convention," confirms Calico cofounder Rachel Cope, referring to the Manhattan town house where DiMattio grew up. There, the artist has personalized every inch in riotous fashion, from a breakfast nook clad in blue-and-white ceramics to the bedroom's porcelain flower–encrusted fireplace. "She has patterns on every surface, and they all fit so perfectly together."

For the collaboration, DiMattio has translated some 70 feet of her original paintings ("absurd in the best way") into two mural-style designs, each available in seven colorways. One pattern, titled Mosaic, is a trompe l'oeil scene featuring palm trees, flowers, and a peacock with heart-embellished tail feathers—a loose homage to her home's hand-painted entryway by way of Pompeii. The second, Lattice, presents a constellation of fancy-dress plates—the sort that might line her dinner table—against a crosshatched ground. "I'm always thinking of ways to change how we meet the feminine," DiMattio says, pointing out how the agitated brushstrokes feel closer to graffiti than the "sweet and polished" source material.

The Calico partnership has already given DiMattio ideas for the designs of future exhibitions. "There's so much theater in all of it, and certainly a lot of play," she says, noting the immersive potential and ease of production. "I've never not had to do everything with my hands." *calicowallpaper.com* —LAURA REGENSDORF

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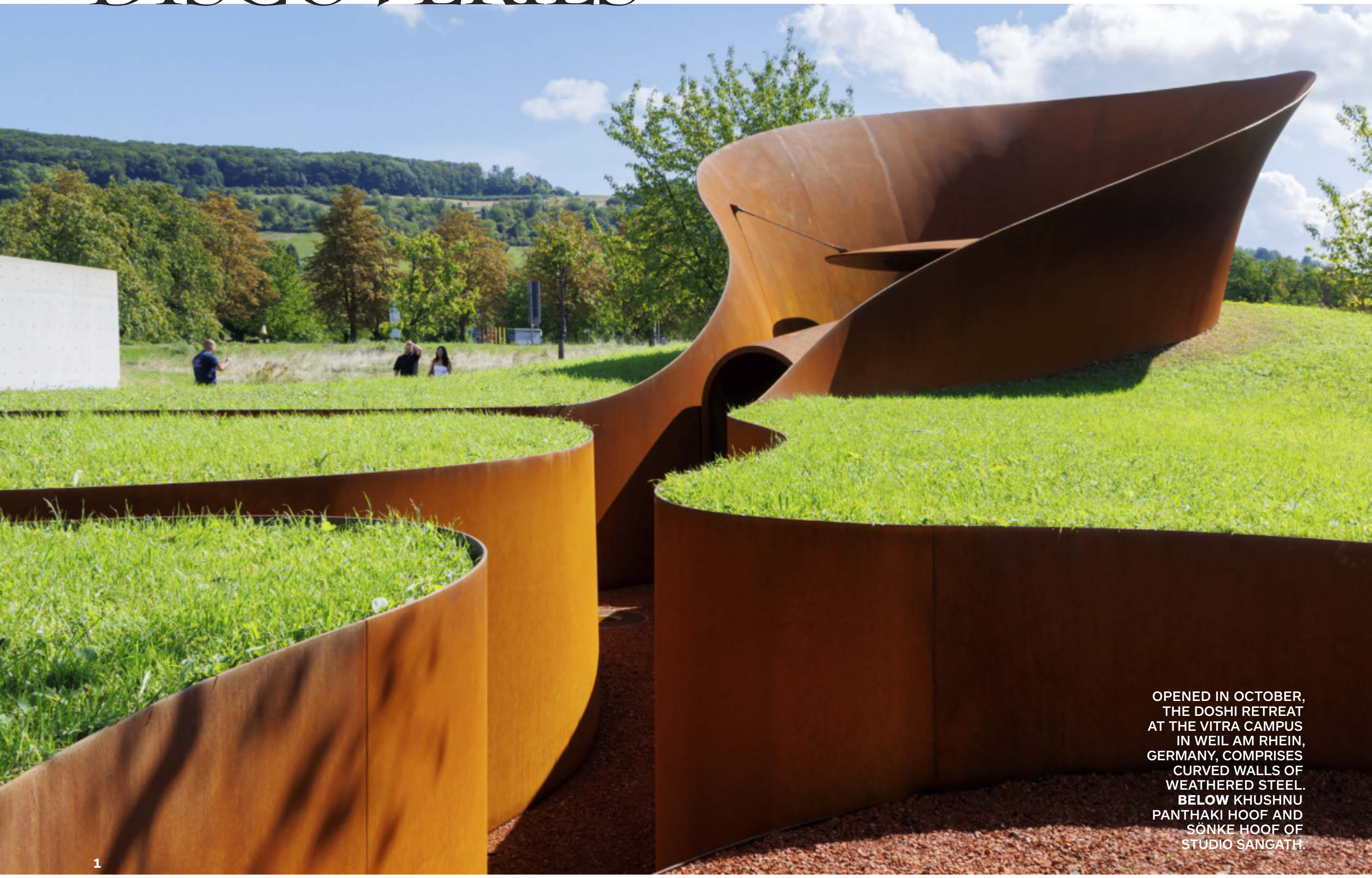

OPENED IN OCTOBER, THE DOSHI RETREAT AT THE VITRA CAMPUS IN WEIL AM RHEIN, GERMANY, COMPRISES CURVED WALLS OF WEATHERED STEEL. **BELOW** KHUSHNU PANTHAKI HOOF AND SÖNKE HOOF OF STUDIO SANGATH.

ARCHITECTURE

Fluid Meaning

At the legendary Vitra Campus in Germany, a winding open-air pavilion realizes a poetic vision by the late great *B.V. Doshi*

Memory. Contemplation. Ritual. Movement. These were among the many words that the late architect Balkrishna "B.V." Doshi, at home during the pandemic, scribbled on a piece of paper along with a drawing of a building and landscape. The illustration responded to an invitation from Rolf Fehlbaum, chairman emeritus of Vitra, to design "a shrine" for the brand's headquarters in Weil am Rhein, Germany—a campus home to structures by Tadao Ando, Frank Gehry, SANAA, Herzog & de Meuron, and more. Doshi's sketch, realized posthumously, now joins them, its snaking curves of weathered steel leading to a circular room, open to the sky through a perimeter aperture, where a mechanized gong releases a recurring flow of sound.

The idea of a journey is at the heart of the Doshi Retreat. Prior to the project, Fehlbaum had long been traveling throughout India, particularly Ahmedabad, with its rich history of past projects by Ray and

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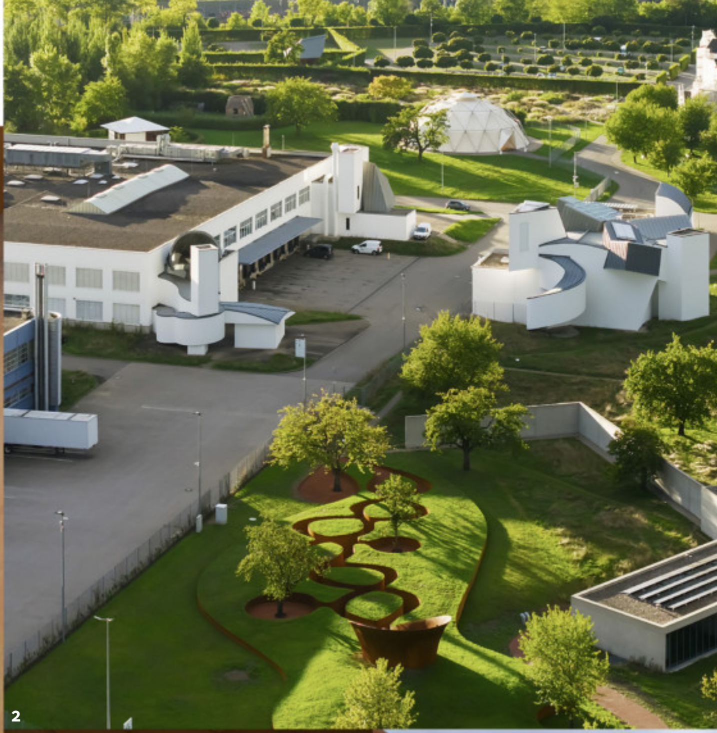
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1. THE PAVILION CULMINATES IN A CIRCULAR ROOM. 2. A VIEW OF THE CAMPUS, WITH NEIGHBORING BUILDINGS BY TADAO ANDO AND FRANK GEHRY. 3. A MECHANIZED GONG EMITS A RHYTHMIC HUM. 4. STEEL WALLS AND GRAVEL FLOORS FORM A MONOCHROMATIC PATH.

Charles Eames, Louis Kahn, and Le Corbusier. But once he and his wife, Federica, visited the Modhera Sun Temple in Gujarat, "India became a very different place for us." Having served with Doshi on the jury for the Pritzker Prize, he looked to the architect to re-create the spirit they had felt. Their discussions and the architect's initial drawing in turn became the jumping-off point for Doshi's longtime collaborators: his granddaughter Khushnu Panthaki Hoof and her husband, Sönke Hoof, principals of Studio Sangath. Having helped Doshi to create the concept, the two then completed his vision after his death in 2023.

Opened to the public this past October, the pavilion is essentially a path—intimate in length, width, and depth—though not necessarily from point A to point B. Rather it signifies a transition from the outer world to the inner, a distracted mind giving way to a sense of stillness. If even for a moment, visitors find themselves sensitive to the crushed-brick gravel underfoot, to the textured steel walls, to the vibrations of the gong, and to one's own body.

For inspiration, the Hoofs looked to the Ahmedabad studio that they shared with Doshi, who built it as his own workspace in 1980. "As an exercise, we began to measure how many footsteps it takes from the main gate to the front door," says Khushnu, adding, "what is the distance or time that one takes *to arrive*." They opted for recycled XCarb steel (donated by ArcelorMittal) due to its shifting patina. "It is almost alive," she says. "It's fascinating to watch how the color changes." At dusk, lights etched in the ground come on, illuminating the pavilion. Sönke says it's as if the "earth is pulled back and the light emerges from it."

For Fehlbaum, the experience recalls his transformative excursion to Gujarat. "We had felt very immersed in the mood. It became a very emotional memory for us," he notes, still joyful that Doshi agreed to participate in the Vitra commission. "He was much more than just an interesting architect," Fehlbaum says. "He opened a window for me." *vitra.com* —KOMAL SHARMA

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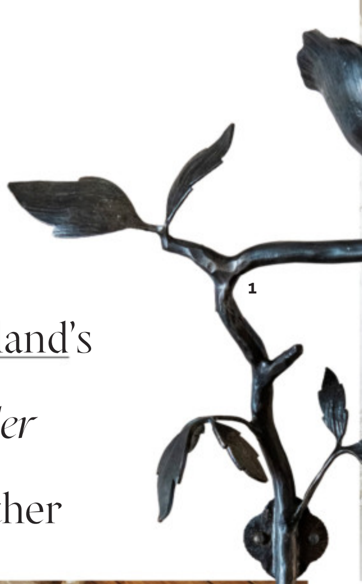
ONE TO WATCH

Lay of the Land

Working from England's Jurassic Coast, designer *Jess Wheeler* proves what grows together goes together



In early 2020, even before the world shut down, Jess Wheeler had her back-to-the-land moment, moving from London, where she'd worked as a florist and botanical set designer, to the Welsh countryside. "I wanted to make something that was more everlasting," recalls the artist, who soon thereafter commissioned a local metalworker to translate oak leaves from her then backyard into brass candle sconces. When John Derian saw them, he ordered a bunch for his shop—and her new career was officially launched.

Today, Wheeler's abundant garden and grounds continue to feed her farm-to-table practice, albeit from her new home and nearby studio in picturesque West Dorset, on England's Jurassic Coast. Foliage, produce, and branches all serve as rich fodder for lighting and other decorative objects. "At the moment we've got pumpkins and squash and cucumbers," she reports on our call this past August. After harvesting a beautiful specimen, she might cast it in plaster or create a mold to render its form in bronze. Other times, whatever is in season might guide the hand of a metal forger, working from sight in iron.

"I'm always looking at what's growing and I gravitate toward shapes that I don't recognize," she continues. Savoy cabbages ("my favorite for their beautiful veins") were the basis for a popular wall light that has cropped up in the work of AD100 interior designer Frances Merrill, while a rhubarb leaf inspired a fanciful tabletop. Crab apples, quince, and asparagus are all being reimagined as hardware, launching early next year.

But it's not always Wheeler's own bounty that finds its way into the work. For several commissions, she is taking her cues from the objects' intended destinations—collecting beech leaves and ivy from the grounds of a Cotswold home for a dining-room chandelier or gathering assorted botanical ephemera from an Irish castle property for sculptures and lighting. Whatever the item, Wheeler explains, "I love injecting that little bit of joy and humor into what is also a very beautiful, well-made thing." *jesswheeler.com* —HANNAH MARTIN

1. WROUGHT-IRON CLEMATIS WALL LIGHT BY JESS WHEELER. 2. THE DESIGNER IN HER WEST DORSET, ENGLAND, STUDIO WITH RECENT PLASTERWORKS. 3. WHEELER COLLECTING SPECIMENS ON HER STUDIO GROUNDS. 4. A CAST-BRONZE CABBAGE LEAF WALL LIGHT. 5. HER FLORA-FILLED WORKSPACE.

WALL LIGHT: COURTESY OF JESS WHEELER STUDIO

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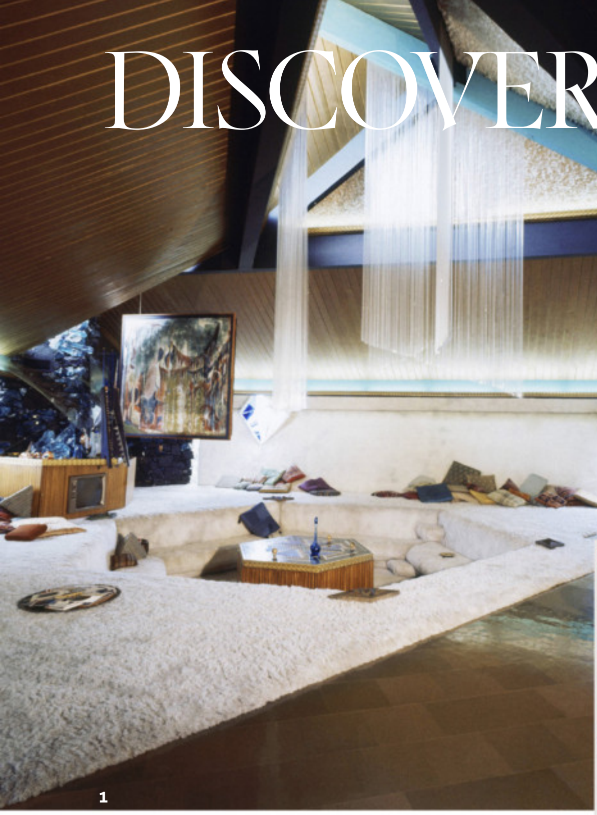
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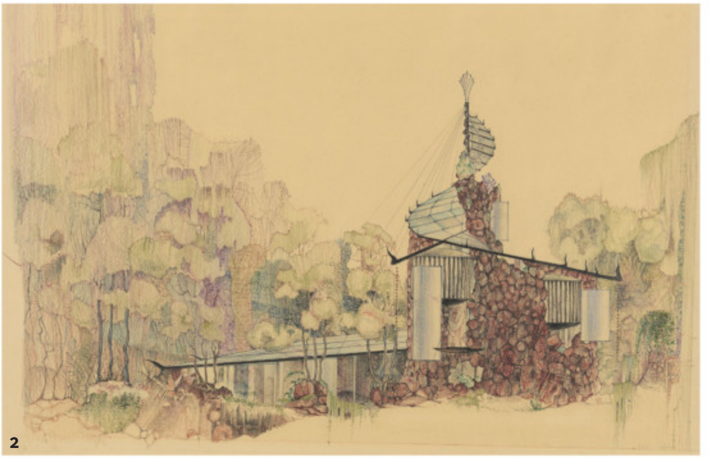
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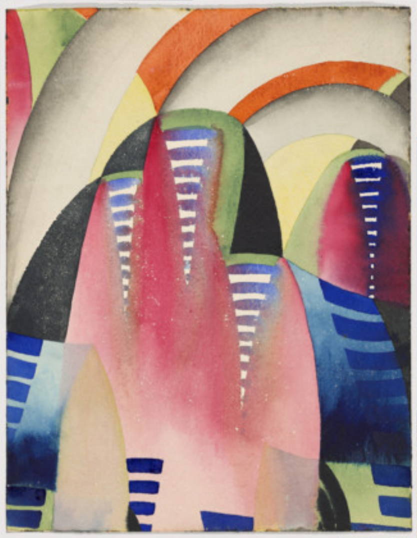
1. THE SUNKEN LIVING ROOM OF BRUCE GOFF'S PRICE HOUSE IN BARTLESVILLE, OKLAHOMA, PHOTOGRAPHED BY HORST P. HORST FOR *VOGUE*'S FEBRUARY 1972 ISSUE. **2.** A 1950 ELEVATION OF THE BAVINGER HOUSE IN NORMAN, OKLAHOMA. **3.** THE CIRCA 1970 HARDER HOUSE IN MOUNTAIN LAKE, MINNESOTA. **4.** AN UNTITLED PAINTING BY THE ARCHITECT. **5.** GOFF IN HIS UNIVERSITY OF OKLAHOMA OFFICE IN THE 1950s.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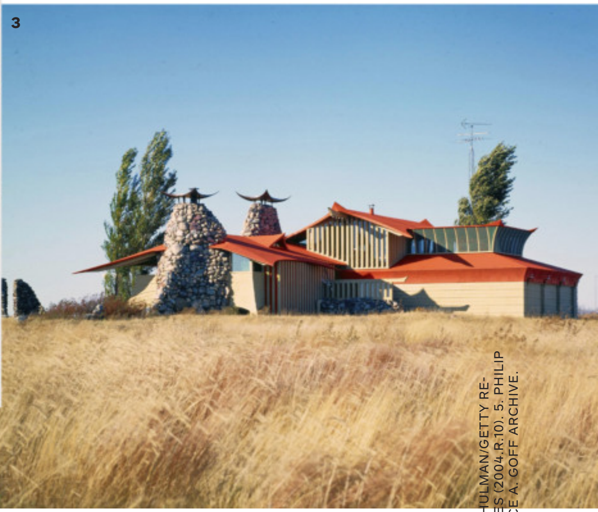
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EXHIBITIONS

Rare Form

A new show at the Art Institute of Chicago spotlights the bold buildings and personal pastimes of American iconoclast *Bruce Goff*

5

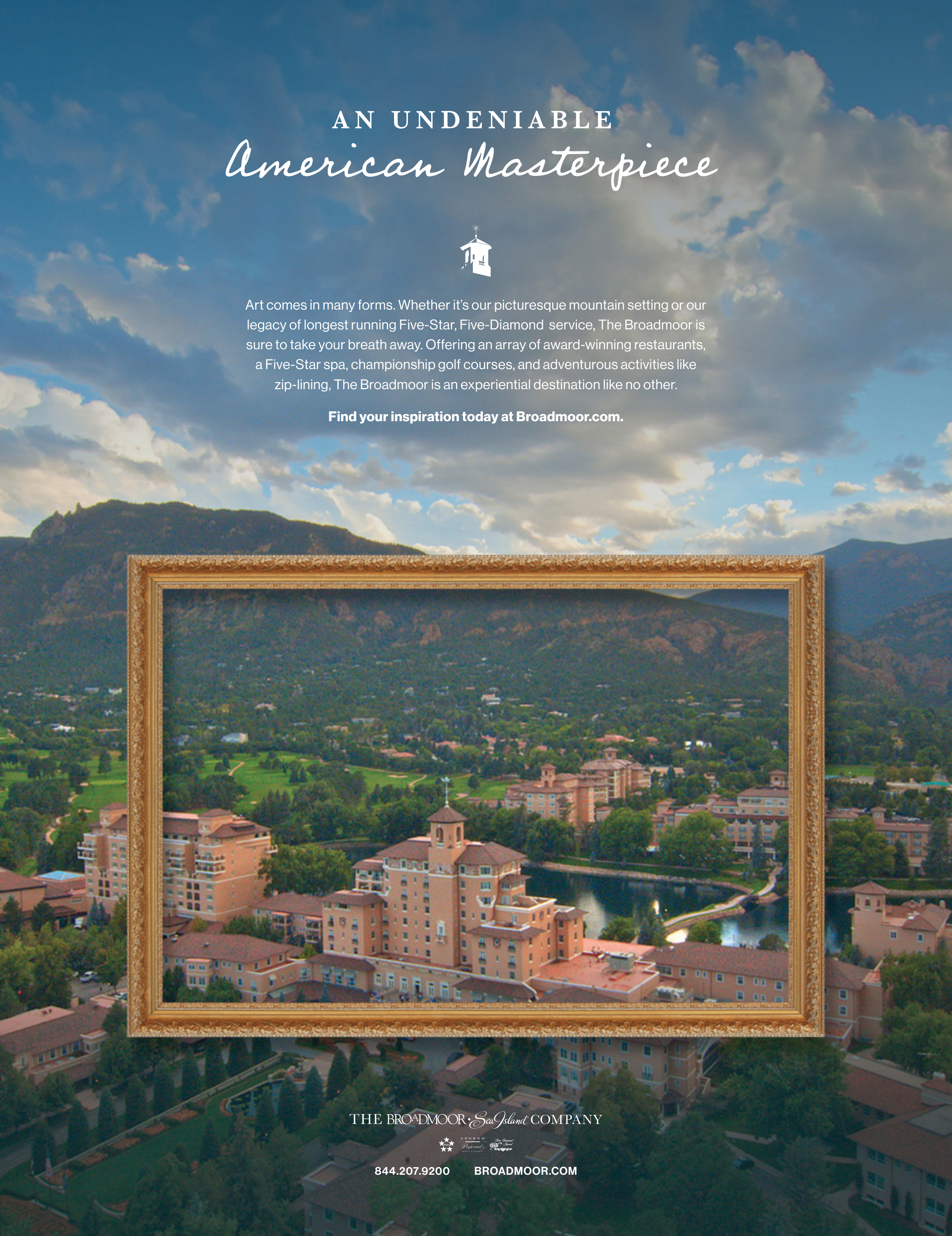
Ashtrays, sequins, Astroturf, cake pans—the everyday became extraordinary in the work of Bruce Goff, a self-taught architect who boldly reenvisioned postwar American domesticity. From the age of 14 until his death at age 78 in 1982, the Kansas native designed a series of experimental houses that incorporated found materials while pioneering building techniques. Design buffs will recognize his futuristic geometries. And now his work is primed for wider rediscovery thanks to a new show at the Art Institute of Chicago, safekeeper of Goff's archives.

"Goff bucked every trend," says curator Alison Fisher. "He loved thinking about new ways of living, cutting against conformity." On view December 20 through March 29, "Bruce Goff: Material World" comprises some 200 works, including not only architectural drawings and models but also personal effects like shells and crystal—keepsakes whose organic shapes hint at his inspirations. Joining them are his lesser-known abstract paintings, studies in rhythm in composition. All will be displayed in galleries reimagined by Jaffer Kolb and Ivi Diamantopoulou of New Affiliates, who, in their words, "used some of Goff's toolkit—layered surfaces, fluid circulation, and, of course, some pops of color—as a backdrop."

Anchoring the show are representations of the audacious homes that he created across the Midwest and Great Plains regions. A 1950 elevation of the Bavinger house in Norman, Oklahoma, captures its spiraling roof and walls of locally quarried sandstone. A 1972 photograph of the Price house in Bartlesville, Oklahoma, meanwhile, reveals a signature conversation pit, here crowned by a ceiling lined in feathers. All told, the architect designed more than 500 projects, of which some 150 were built. Says Fisher: "He prided himself on every one being different." *artic.edu*

—SAM COCHRAN

1. HORST P. HORST. 2. & 4. BRUCE GOFF/THE ART INSTITUTE OF CHICAGO, GIFT OF SHIN'ENKAN, INC. 3. JULIUS SHULMAN/GETTY RESEARCH INSTITUTE, LOS ANGELES, 2004.R.10 © J. PAUL GETTY TRUST. GETTY RESEARCH INSTITUTE, LOS ANGELES (2004.R.10). 5. PHILIP B. WELCH/THE ART INSTITUTE OF CHICAGO, RYERSON AND BURNHAM ART AND ARCHITECTURE ARCHIVES, BRUCE A. GOFF ARCHIVE.



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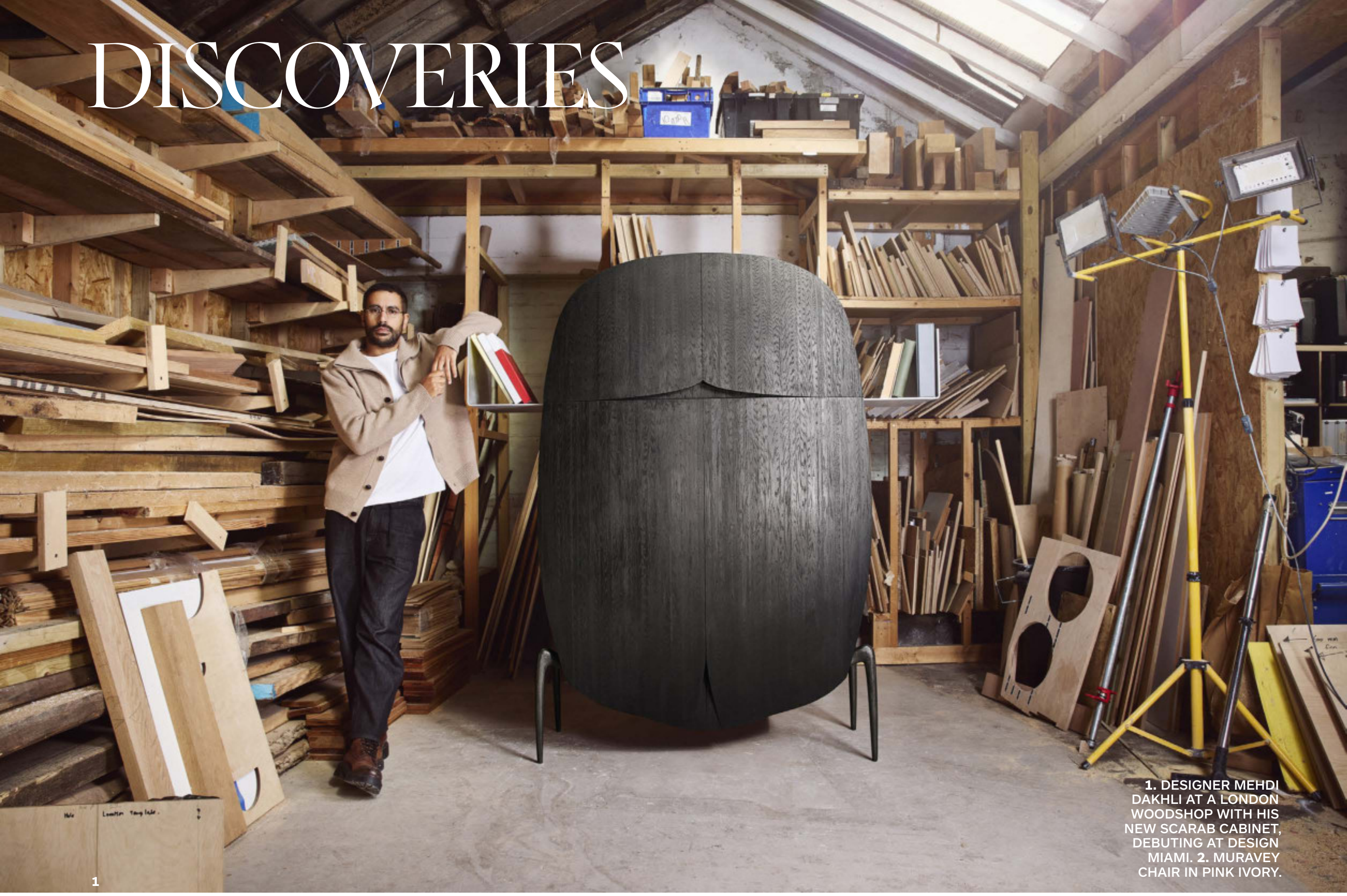


1. DESIGNER MEHDI DAKHLI AT A LONDON WOODSHOP WITH HIS NEW SCARAB CABINET, DEBUTING AT DESIGN MIAMI. **2.** MURAVEY CHAIR IN PINK IVORY.

DESIGN

Symbolic Power

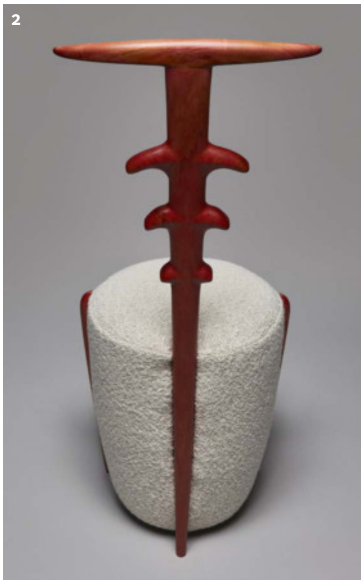
Blending traditions in furnishings of uncommon beauty, Mehdi Dakhli unpacks complex cultural narratives

In Egypt, a scarab is something that brings you peace in the afterlife," says Mehdi Dakhli speaking about his new beetle-shaped cabinet, debuting at Design Miami this December. "When someone dies, you place [an amulet of] one in their coffin. But when you're alive it can protect you from harm." Turning that enduring symbol of good fortune into storage feels apt for the French designer of Tunisian descent. Explains Dakhli, "Open the doors and you might find some treasures."

Crafted by London artisans out of ebonized oak, with bronze legs and aluminum shelves, the piece stars in the show "Design Miami 2.0," curated by Glenn Adamson to mark the fair's 20th anniversary. "It's a perfect example of the way Mehdi combines the ancient and the futuristic into a unified sensibility," Adamson says, reflecting on Dakhli's larger emerging practice. Whether in a table or a daybed, the designer interrogates the relationship between European aesthetics and North African traditions, hoping to put the latter more prominently on the map.

It was while collaborating on site-specific commissions for a compound of Gstaad chalets (*AD,* January 2025) that Dakhli, who studied law before pivoting into art/design advising, got an itch to create furniture all his own. The first, a 2024 three-legged chair titled Sidi Bou after the town Sidi Bou Said, in northern Tunisia, takes inspiration from Wassily Kandinsky's *Loses im Rot,* painted after the artist's 1905 trip there. "I wanted to abstract something from his abstraction. That's how I arrived at the spine," Mehdi notes of the seat's skeletal aluminum back rest.

In Miami, he'll also present a riff on that piece, this time called Muravey (Ant) and realized in pink ivory, a rare wood from Mozambique. Continuing to connect the cultural dots, his next project—a cabinet for the Design Doha biennial in February—invokes architect Ricardo Bofill's famous pink apartment complex La Muralla Roja in Spain. "Everyone knows about this building," he says. "But not everyone knows that it was inspired by the North African casbah." *mehdidakhli.com* —HANNAH MARTIN



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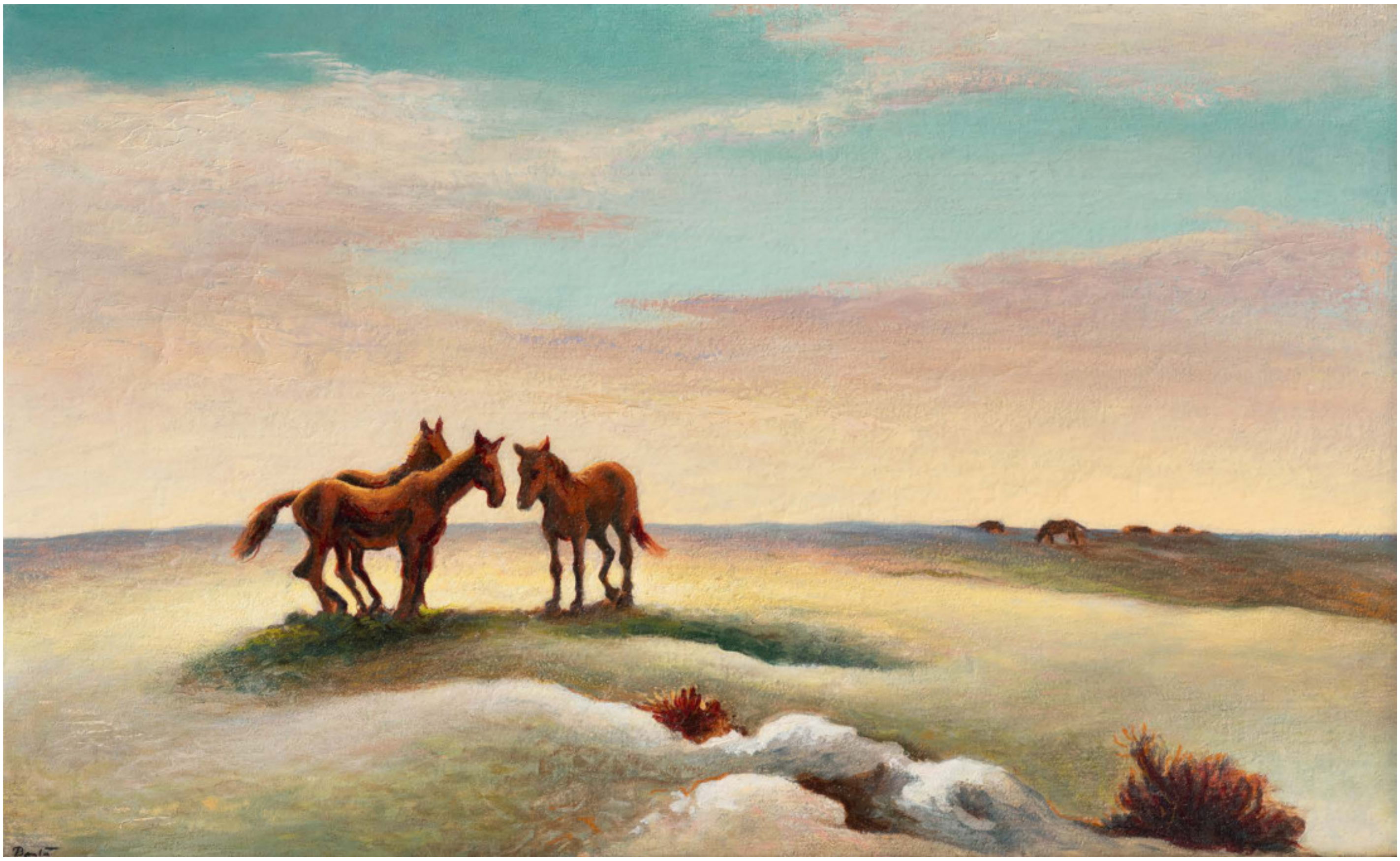
—Renowned critic Lewis Mumford



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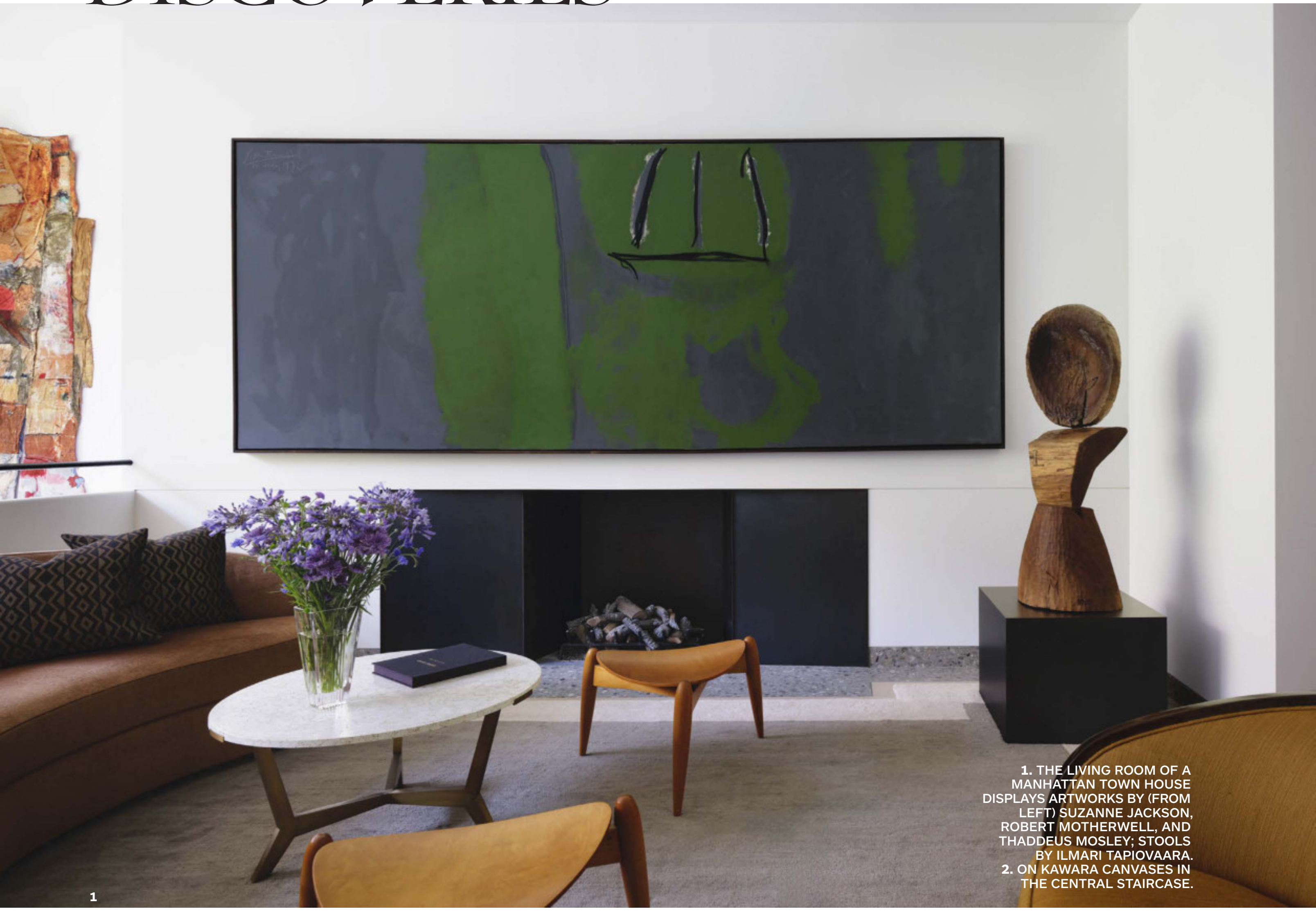

1

1. THE LIVING ROOM OF A MANHATTAN TOWN HOUSE DISPLAYS ARTWORKS BY (FROM LEFT) SUZANNE JACKSON, ROBERT MOTHERWELL, AND THADDEUS MOSLEY; STOOLS BY ILMARI TAPIOVAARA. **2.** ON KAWARA CANVASES IN THE CENTRAL STAIRCASE.

2

COLLECTING

Breathing Exercise

Updating a historic New York town house, *Andre Mellone* and *Jean-Gabriel Neukomm* give the art ample air to shine

Space changes everything. Depending on the context, a painting or sculpture can assume different personalities, its form redefining a room, its colors shifting in a given light. That process of rediscovery has been a source of joy for two art collectors who recently moved from their longtime apartment on Manhattan's Upper West Side to a historic town house downtown. Living across multiple floors, in discrete yet airy rooms of varying scales, has allowed them to see treasured works with fresh eyes.

The couple didn't set out looking to buy a whole house. During the pandemic, eager for a change of scenery yet reluctant to travel, they opted for an extended staycation, renting a single-family property in the West Village and falling in love with the area,

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DISCOVERIES

1. THE DOUBLE-HEIGHT FAMILY AREA; PAINTING BY MARY HEILMANN. **2.** IN THE KITCHEN DINING AREA, PAAVO TYNELL PENDANTS AND A STANLEY WHITNEY PAINTING. **3.** THE FORMAL DINING ROOM FEATURES A SAM GILLIAM PAINTING, A INTAGE CARLO SCARPA LIGHT, AND A CUSTOM TABLE.

1

2

3

whose off-grid streets reminded them of Paris. “We weren’t going to move to another city,” says the wife, who recalls thinking, Why not change up our neighborhood? When their initial search for a prewar apartment proved fruitless, their real estate agent took them to a 19th-century town house just down the block from their rental. Opposite a park, sun streaming through the windows, the home dispelled any preconceptions of such buildings as dark and cloistered. Thus they officially became West Villagers.

Updating the Italianate structure would require a gut renovation. To help, they enlisted architect Jean-Gabriel Neukomm (no stranger to such transformations) and AD100 designer Andre Mellone, for whom the job marked his first town house project. Any changes would be subject to particular scrutiny given the property’s landmark status as part of a block-long sweep of historic homes. Innumerable filings later, Neukomm expanded down, digging into the ground to create a proper basement, and up, adding a penthouse office, set back from street view. Rooms are now arranged off a sinuous staircase, with plaster balustrades and an uninterrupted railing of hammered blackened steel that reveal a subtle ovoid profile—a little Giacometti, a little Scarpa.

“We balanced large-scale moves with a spirit of tactility,” reflects Neukomm. Terrazzo flooring likewise reveals a European influence, extending from the entry (framed by a screen of solid glass rods) through the dining and living rooms. Whereas they preserved the brick façade in front, they added soaring window walls to the rear, coaxing light into the double-height family room and adjoining kitchen, its island a marvel in stone.

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> “It was a project where every inch made a difference.”
> —*Andre Mellone*

3

1. GAE AULENTI SEATING IN THE GARDEN. 2. A BESPOKE BED ANCHORS THE PRIMARY SUITE. 3. ALSO IN THE COUPLE’S BEDROOM, A PAINTING BY ED CLARK AND A VINTAGE GIANNI MOSCATELLI CHAIR AND OTTOMAN.

Throughout the house, Mellone focused his discerning eye to layer new pieces with some of the couple’s existing furnishings. “What I love about Andre is that you can’t pin him down to a particular style,” the wife notes of the warm and sophisticated mix. “You have to work that much harder to make it look easy.” For Mellone, the array of rooms became an exercise in composition, scale, and proportions. “A town house, on top of all its romantic ideals, is a difficult design challenge,” he reflects. “Real thinking goes into every piece.”

The driving force at each stage was the art: a sublime but deeply personal trove of contemporary and 20th-century works, with a focus on minimalism, the Arte Povera movement, and canonical female talents. “I needed to know there would be space for the [Robert] Motherwell, the [Stanley] Whitney, the [Lynda] Benglis,” explains the wife. Early design sessions included moving around cutouts of those and other works. The broad Motherwell canvas now surmounts the steel fireplace, opposite which hangs the contorted Benglis sculpture, flanked by Gio Ponti sconces and Jacques Dumond bookcases. All the while, a mix of seating (some new, some existing) mingles with works by Suzanne Jackson, Bridget Riley, and Lee Bontecou. Says Mellone of the collection: “You can see right away there’s an emotional and intellectual connection.”

At every turn, designers and clients took care to give works ample room to breathe. “It was a project where every inch made a difference,” Mellone explains of the less-is-more approach, the success of which has reenergized both the couple and the collection. Says the wife: “The art looks so much better than it’s ever looked before.” —SAM COCHRAN

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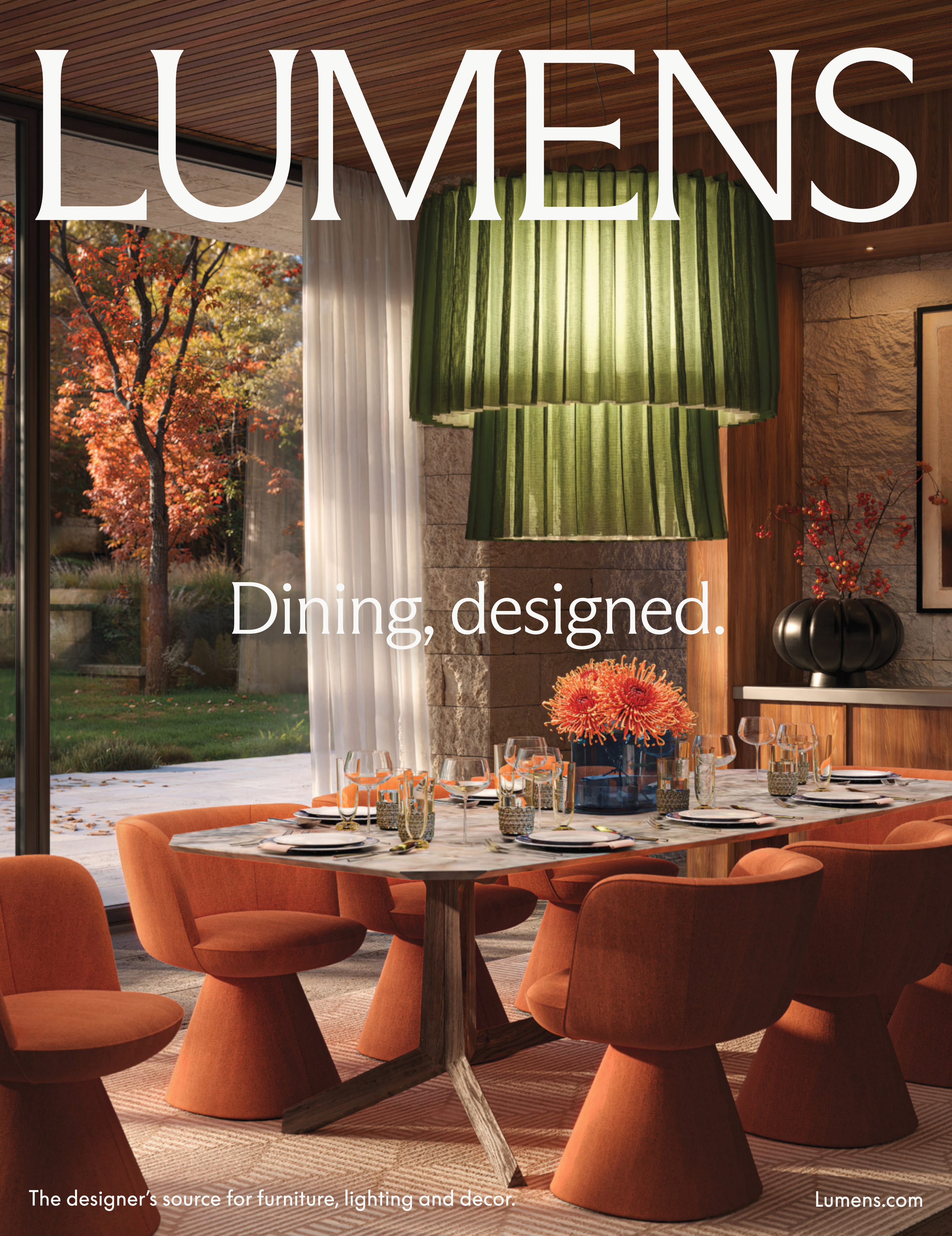
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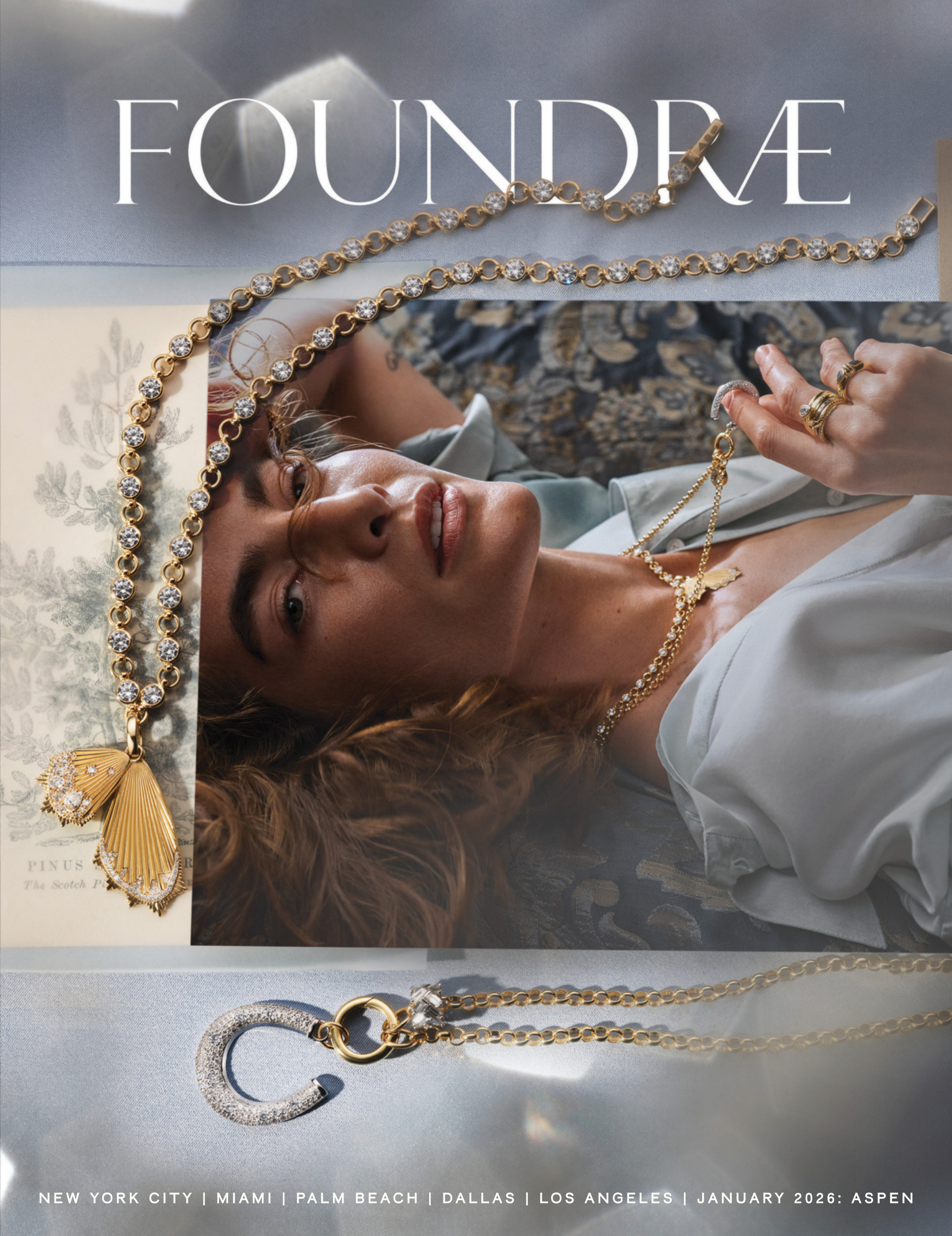
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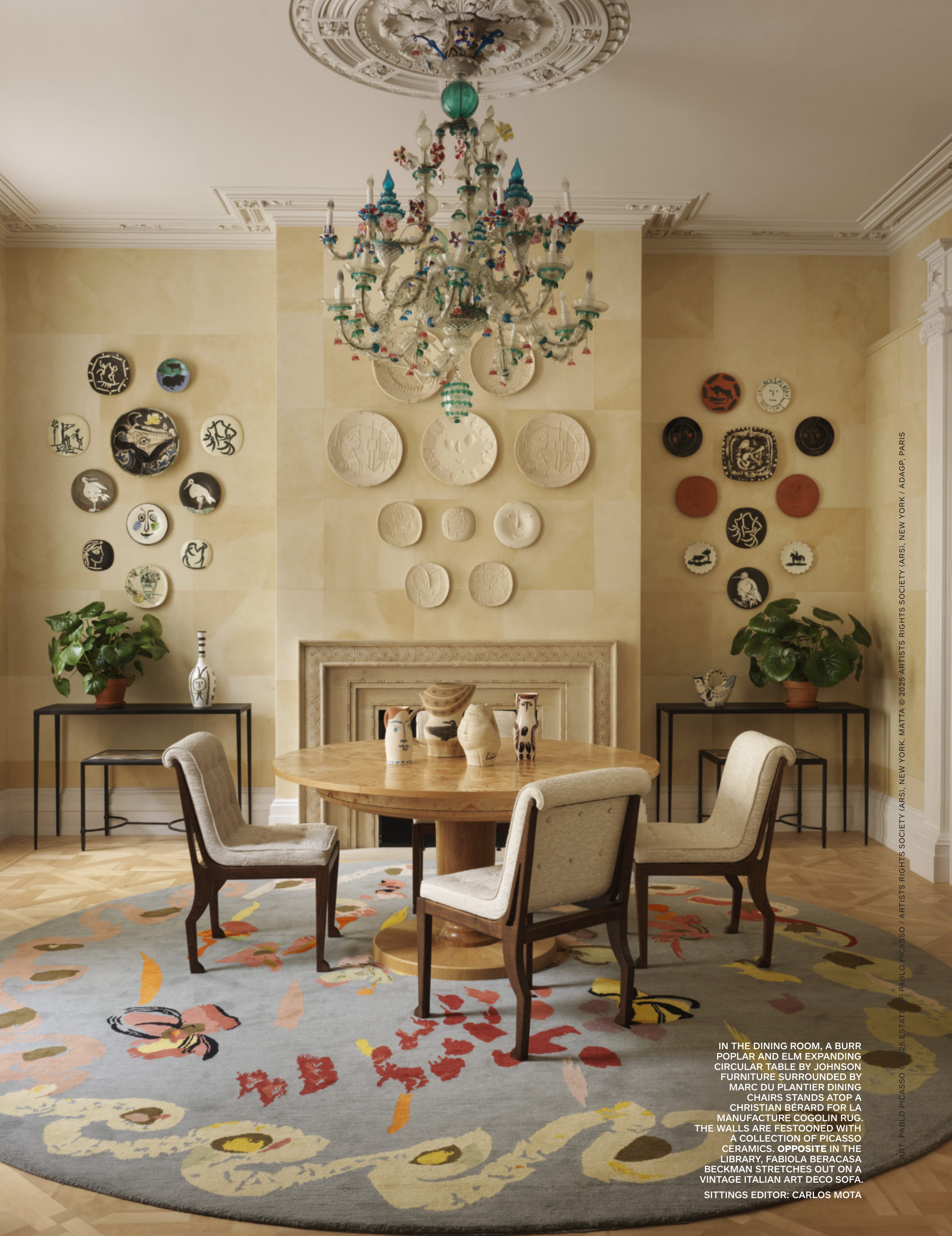

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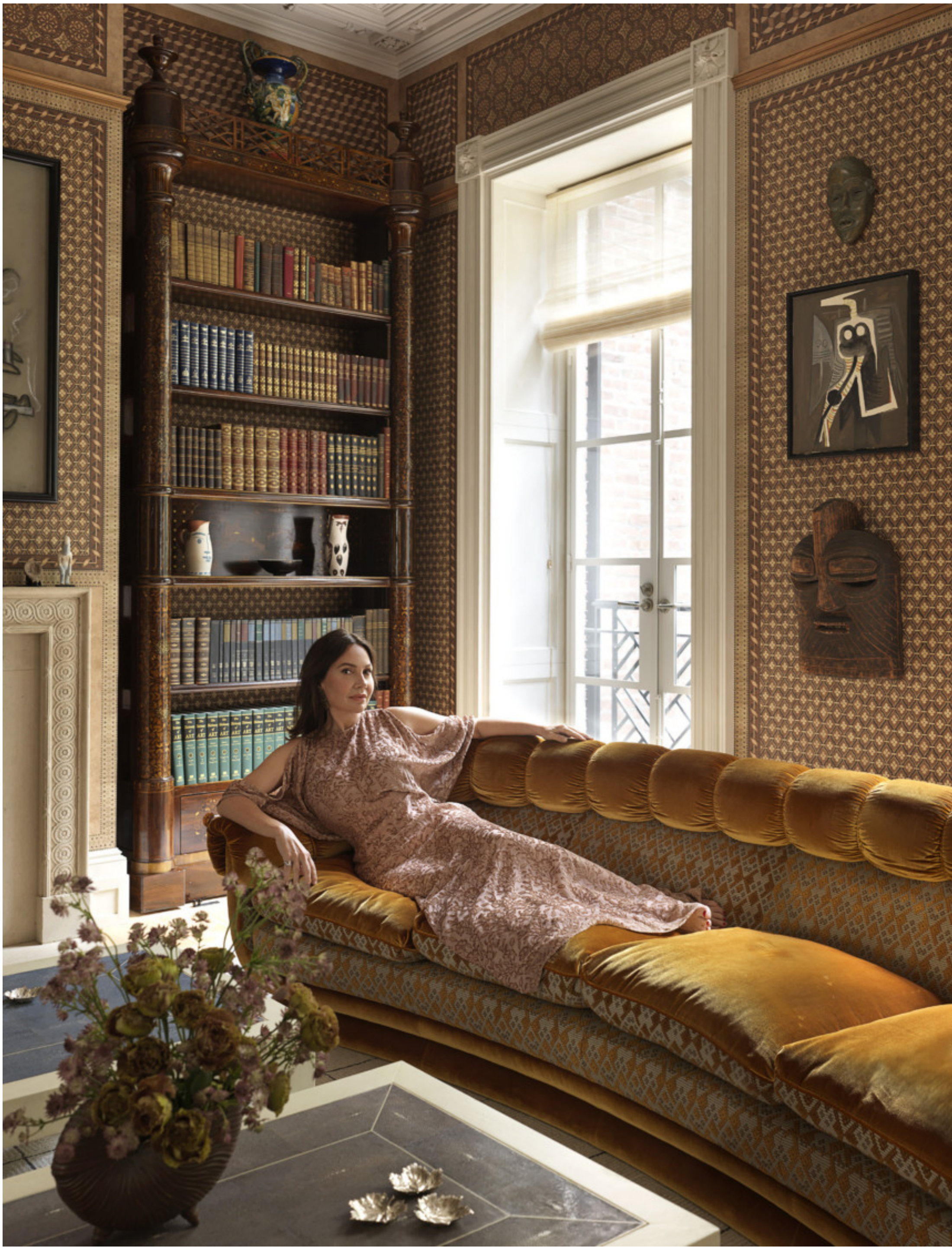
COLLECTIVE

With help from designer *Fernando Santangelo,* filmmaker *Fabiola Beracasa Beckman* fashions a family-friendly showcase for a lifetime's worth of art and objects in her Greenwich Village town house

TEXT BY **DEREK C. BLASBERG**
PHOTOGRAPHY BY **SIMON UPTON**



VISION

Fabiola Beracasa Beckman, a filmmaker and fashion industry veteran, grew up on New York's Upper East Side. The daughter of Veronica Hearst, one of her era's most stylish society swans, she was raised in a lavish Fifth Avenue apartment designed by Renzo Mongiardino featuring columns, tapestries, and Old Master paintings. "I had the great honor of spending many afternoons with him," she says of the legendary decorator. "Initially, he was a set designer by trade, and one of the central lessons I learned from him was that absolutely anything is possible with fantastic design."

In her 20s, she started forging her own aesthetic path, collecting Jean-Michel Frank furniture and eventually moving downtown, where she lived in all-glass modernist towers. She invested in The Hole, a gallery first established on the Bowery focusing on emerging artists, and became its creative director.

Beracasa Beckman's impossible design dream? Combining Mongiardino's theatrical classicism with a new penchant for minimalism and edge. Now a documentary producer (the Emmy-nominated

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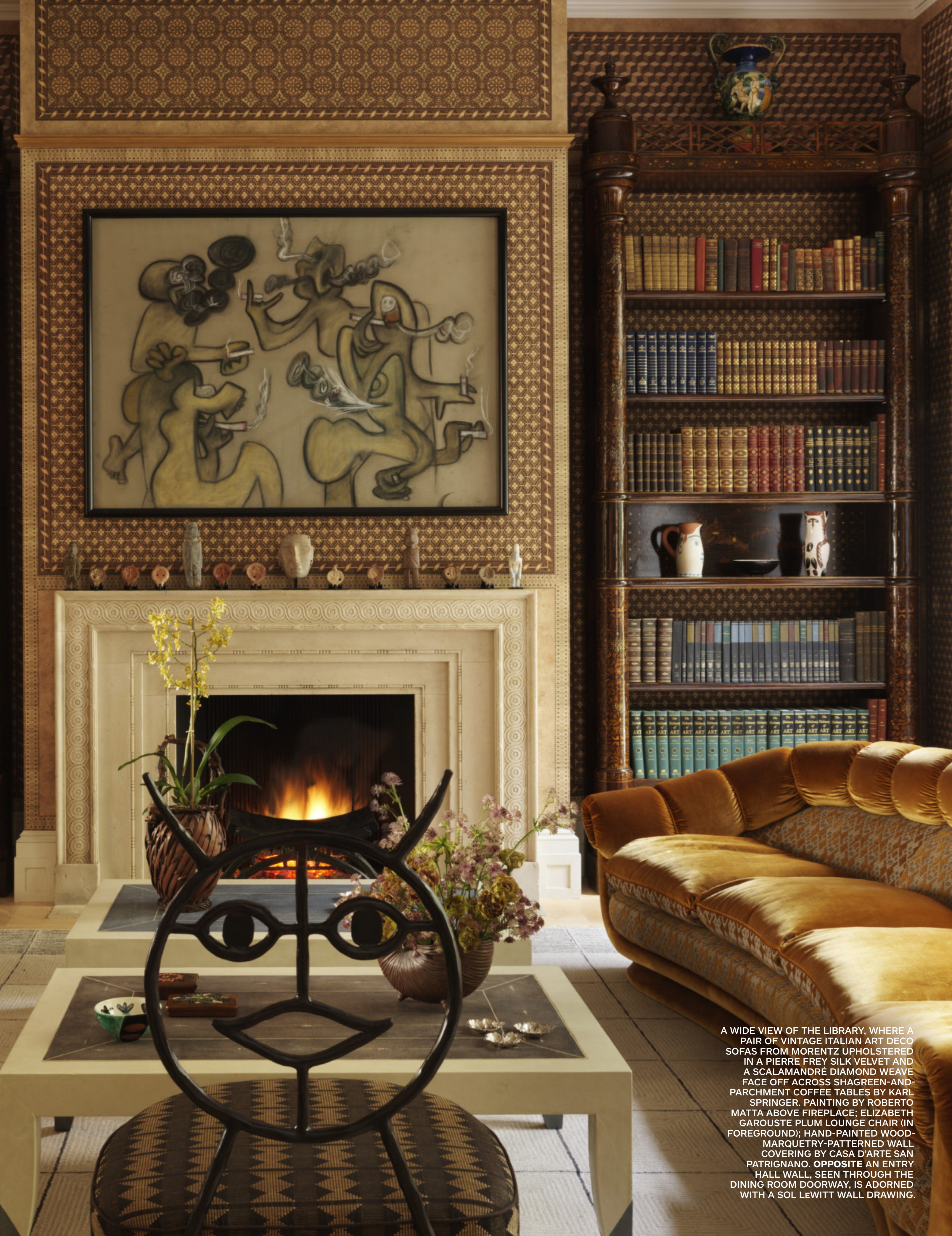


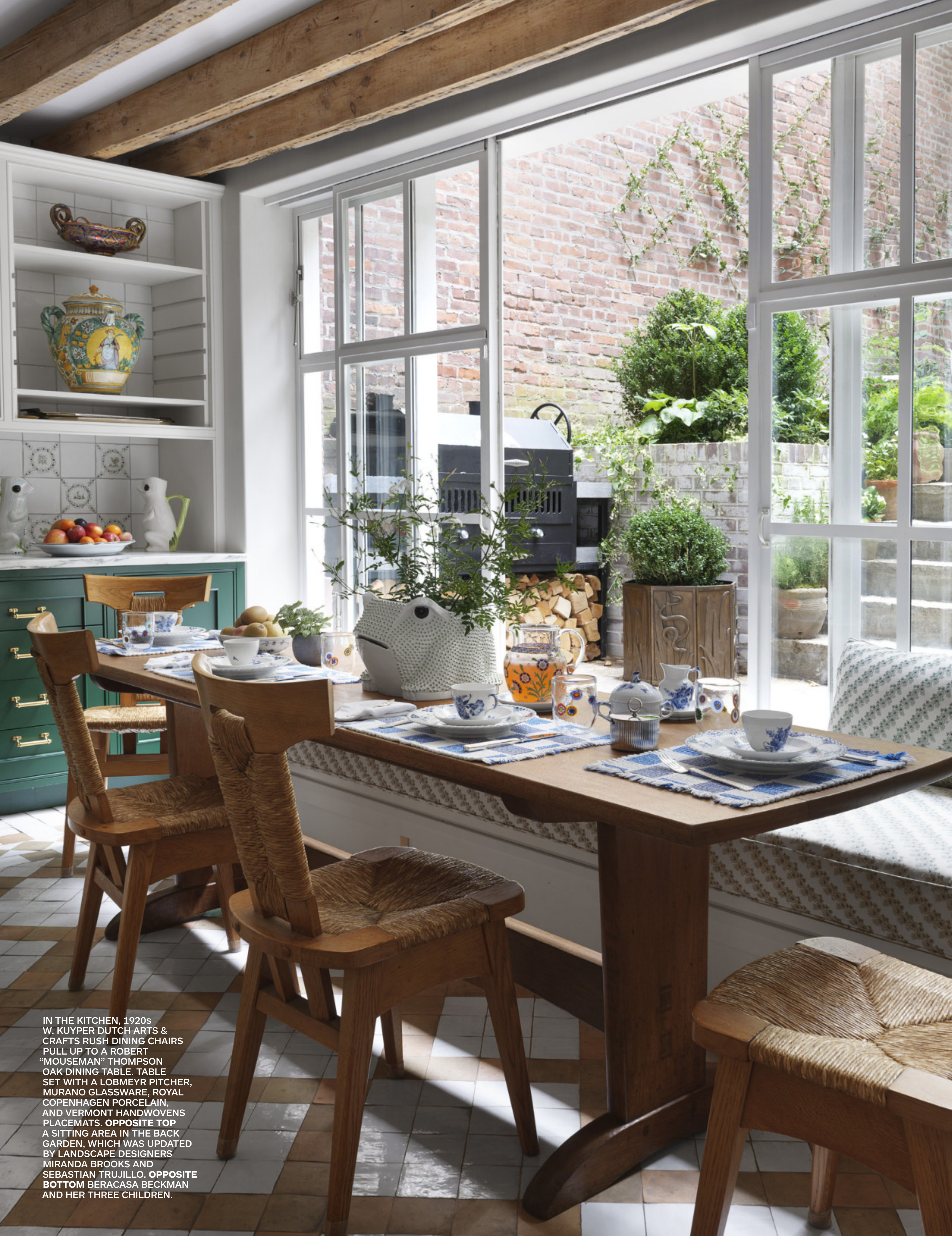
A WIDE VIEW OF THE LIBRARY, WHERE A PAIR OF VINTAGE ITALIAN ART DECO SOFAS FROM MORENTZ UPHOLSTERED IN A PIERRE FREY SILK VELVET AND A SCALAMANDRÉ DIAMOND WEAVE FACE OFF ACROSS SHAGREEN-AND-PARCHMENT COFFEE TABLES BY KARL SPRINGER. PAINTING BY ROBERTO MATTA ABOVE FIREPLACE; ELIZABETH GAROUSTE PLUM LOUNGE CHAIR (IN FOREGROUND); HAND-PAINTED WOOD-MARQUETRY-PATTERNED WALL COVERING BY CASA D'ARTE SAN PATRIGNANO. **OPPOSITE** AN ENTRY HALL WALL, SEEN THROUGH THE DINING ROOM DOORWAY, IS ADORNED WITH A SOL LeWITT WALL DRAWING.

> "Mongiardino's theatrical layering, Ponti's modernist optimism, and Frank's restrained elegance formed the foundation of my aesthetic vocabulary," says homeowner *Fabiola Beracasa Beckman.*

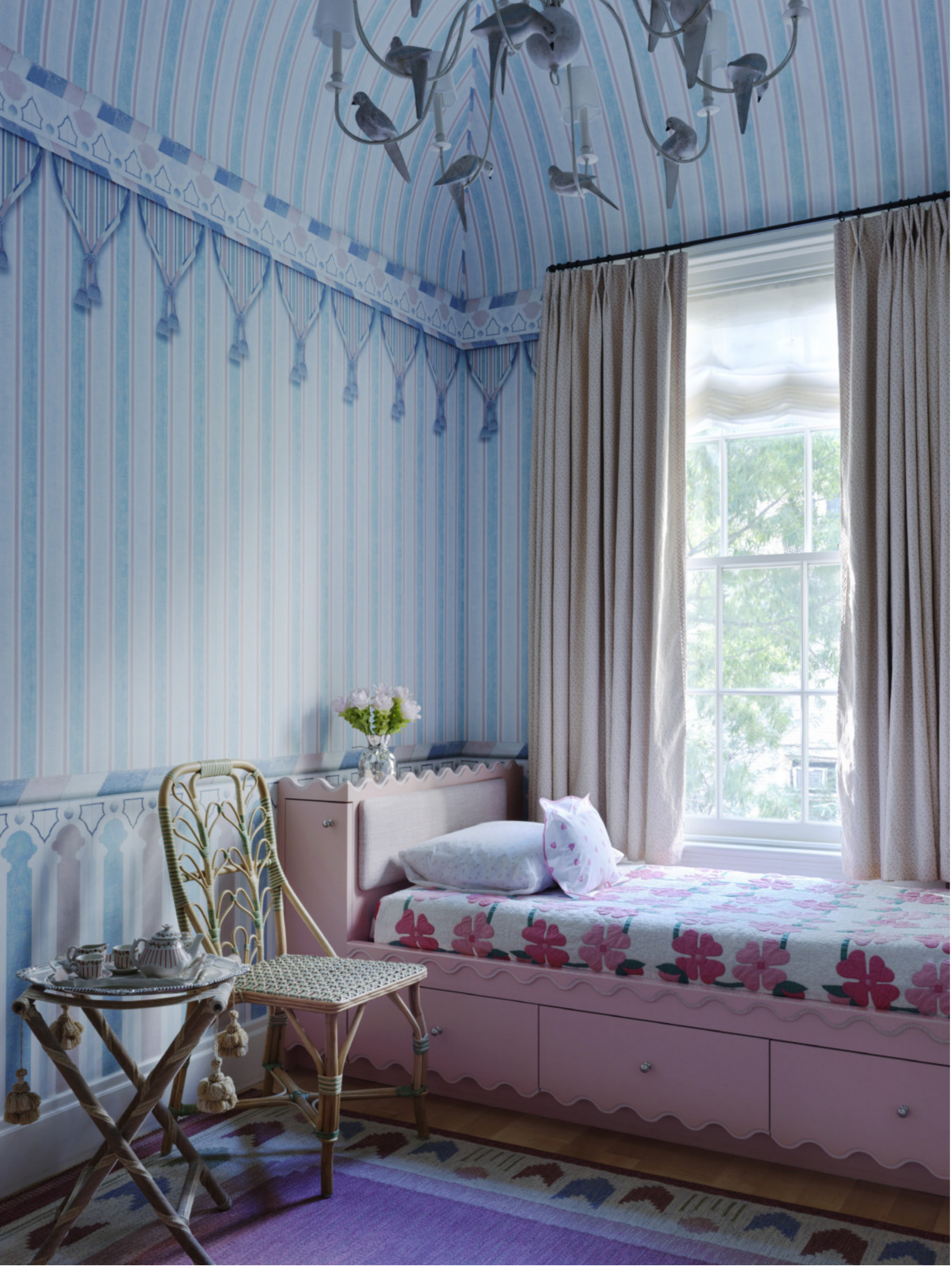
Diane von Furstenberg: Woman in Charge was a recent project), these days she lives in an 1820s Federal-style Greenwich Village town house with her husband and their three children. "Mongiardino's theatrical layering, Ponti's modernist optimism, and Frank's restrained elegance formed the foundation of my aesthetic vocabulary. They taught me that design, like filmmaking, is about creating dialogue between history and modernity, intellect and emotion, comfort and beauty."

She met designer Fernando Santangelo through friends. "We are both Latin Americans—I was born in Venezuela, he was born in Uruguay—and our roots are a source of great pride, so we clicked right away," she says. "We don't share the same aesthetic, but we share the same philosophy. He cares about inspiration, intention, craftsmanship, and making a space feel as though it has always been that way, like home."

Renovations, executed by Signature Design & Construction, were extensive but historically sensitive. "We did not alter the floor plan significantly," Beracasa Beckman says. "Good bones don't need surgery." The bulk of construction involved digging into the foundation to create an additional basement level, crafted by architect David Mansfield, which accommodates a spa with a sauna and cold plunge, an enlarged laundry



IN THE KITCHEN, 1920s W. KUYPER DUTCH ARTS & CRAFTS RUSH DINING CHAIRS PULL UP TO A ROBERT "MOUSEMAN" THOMPSON OAK DINING TABLE. TABLE SET WITH A LOBMEYR PITCHER, MURANO GLASSWARE, ROYAL COPENHAGEN PORCELAIN, AND VERMONT HANDWOVENS PLACEMATS. **OPPOSITE TOP** A SITTING AREA IN THE BACK GARDEN, WHICH WAS UPDATED BY LANDSCAPE DESIGNERS MIRANDA BROOKS AND SEBASTIAN TRUJILLO. **OPPOSITE BOTTOM** BERACASA BECKMAN AND HER THREE CHILDREN.



ABOVE DAUGHTER PALOMA'S ROOM IS SWATHED IN KUBILAI'S TENT, A WALLPAPER BY IKSEL FOR SCHUMACHER. CUSTOM BED BY AUCAPINA CABINETS PAINTED IN SHERWIN-WILLIAMS'S SMOKY SALMON. **RIGHT** A SCALLOP-EDGED BUILT-IN READING NOOK IN PALOMA'S ROOM IS CURTAINED WITH NAMAY SAMAY'S VIHA PRINTED LINEN. **OPPOSITE** THE SONS' ROOM IS FITTED WITH CUSTOM BEDS BY ARBR STUDIOS; EXTERIOR CLAD IN PENNY MORRISON'S ZIG ZAG STRIPE; INTERIOR WALLS AND CURTAINS IN FERMOIE'S SICILY.

room, and extra storage. ("Three kids have a lot of stuff!")

Mongiardino's influence is most evident in the library, where Beracasa Beckman used wall coverings by Casa d'Arte San Patrignano, the same company the decorator used in his lifetime. "The starting point was the wood marquetry, which I had been waiting to use for what felt like a lifetime," she says. Mongiardino-designed bookcases from her childhood home flank the fireplace, and art includes pieces by Latin American artists, such as the Roberto Matta painting above the mantel, as well as works by Wifredo Lam and Fernando Botero.

The back of the house looks out onto a large garden with mature trees, which was updated by landscape designers Miranda Brooks and Sebastian Trujillo. The filmmaker wanted to bring its leafy, natural vibe into the primary suite. "I came across a room Renzo did for Contessa Cristiana Brandolini d'Adda in green San Patrignano wallpaper," she says of the print she developed. "There's a formality to the pattern, but we wanted a nature-like environment without being literal."

"Initially, he was a set designer by trade," *Beracasa Beckman* notes of *Renzo Mongiardino*. "And one of the central lessons I learned from him was that absolutely anything is possible with fantastic design."

Beracasa Beckman struggled with the dressing room until she stumbled upon a pale blue-gray moiré silk-lined dressing table that had belonged to Wallis Simpson, the Duchess of Windsor. "Love at first sight," she says. The color—"Wallis blue," fittingly enough—inspired the lacquered millwork, and the Josef Frank chaise longue offers a hint of modernity. "I enjoy

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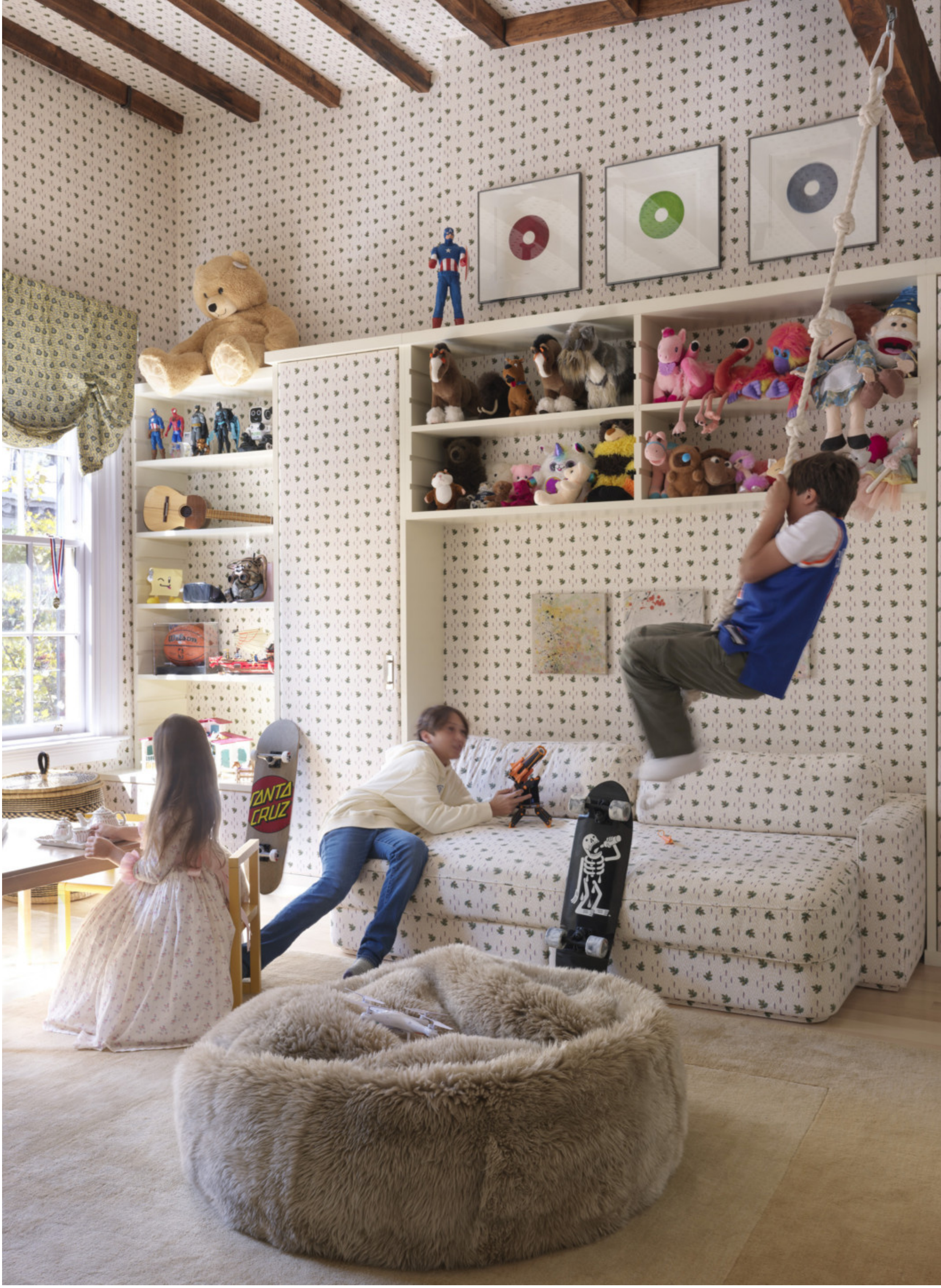
how peaceful and quiet the color is, while also very luxurious and feminine."

The kids' floor has three bedrooms; her two sons, Julien, 13, and Felix, 10, offered to share a room and turn the third into a playroom. "No TVs in the bedroom, so they were being clever," she says. ("But not as clever as their sister," Beracasa Beckman says of Paloma, 5, "who has her own room.") For the boys' room, Santangelo designed lofted beds inspired by old train cars; each space has a window looking out onto the garden, bookshelves, hidden compartments for storage, and privacy curtains that allow the whole space to be enclosed. "Perfectly cozy," their mother notes.

> "We share the same philosophy," says *Beracasa Beckman* about designer *Fernando Santangelo.* "He cares about inspiration, intention, craftsmanship, and making a space feel as though it has always been that way, like home."

The dining room is full of family heirlooms, like the more than 200-year-old handblown Murano glass chandelier, which Mongiardino personally sourced. "I've been looking at and admiring that chandelier since I was a kid," she says. "It still blows me away."

Picasso ceramics line the room's walls. "My grandmother Alegría collected them," Beracasa Beckman says. "When she passed away, the collection was passed on to my father, who added to it, and now it has come to me." Beracasa Beckman once invited Diana Picasso, the artist's granddaughter, over for lunch. She was impressed that they were bought directly from Picasso. "We did some digging and discovered our grandparents were friends, which was surreal," Beracasa Beckman says. "There we were, a few generations later, still two friends meeting for lunch."



ABOVE CHRISTOPHER MOORE'S BEAUCAIRE NO. 5 ENVELOPS THE PLAYROOM. LITTLE ARCHITECT CHAIRS IN YELLOW BY FERM LIVING; CUSTOM DAYBED BY AUCAPINA CABINETS; MOORE & GILES SHEARLING BEAN BAG. **OPPOSITE LEFT** BERACASA BECKMAN IN THE DRESSING ROOM. CIRCA 1950 GIO PONTI FOR VENINI CEILING LIGHT; JOSEF FRANK DAYBED IN DE LE CUONA'S ANTIQUE PAISLEY; CUSTOM MILLWORK BY ARBR STUDIOS, COVERED IN JIM THOMPSON'S MOIRÉ WALL COVERING; CUSTOM HAND-KNOTTED LA MANUFACTURE COGOLIN CARPET. **OPPOSITE RIGHT** A 17TH-CENTURY OIL PAINTING HANGS ABOVE THE FIREPLACE IN THE PRIMARY BEDROOM. CUSTOM WALL COVERINGS BY CASA D'ARTE SAN PATRIGNANO.

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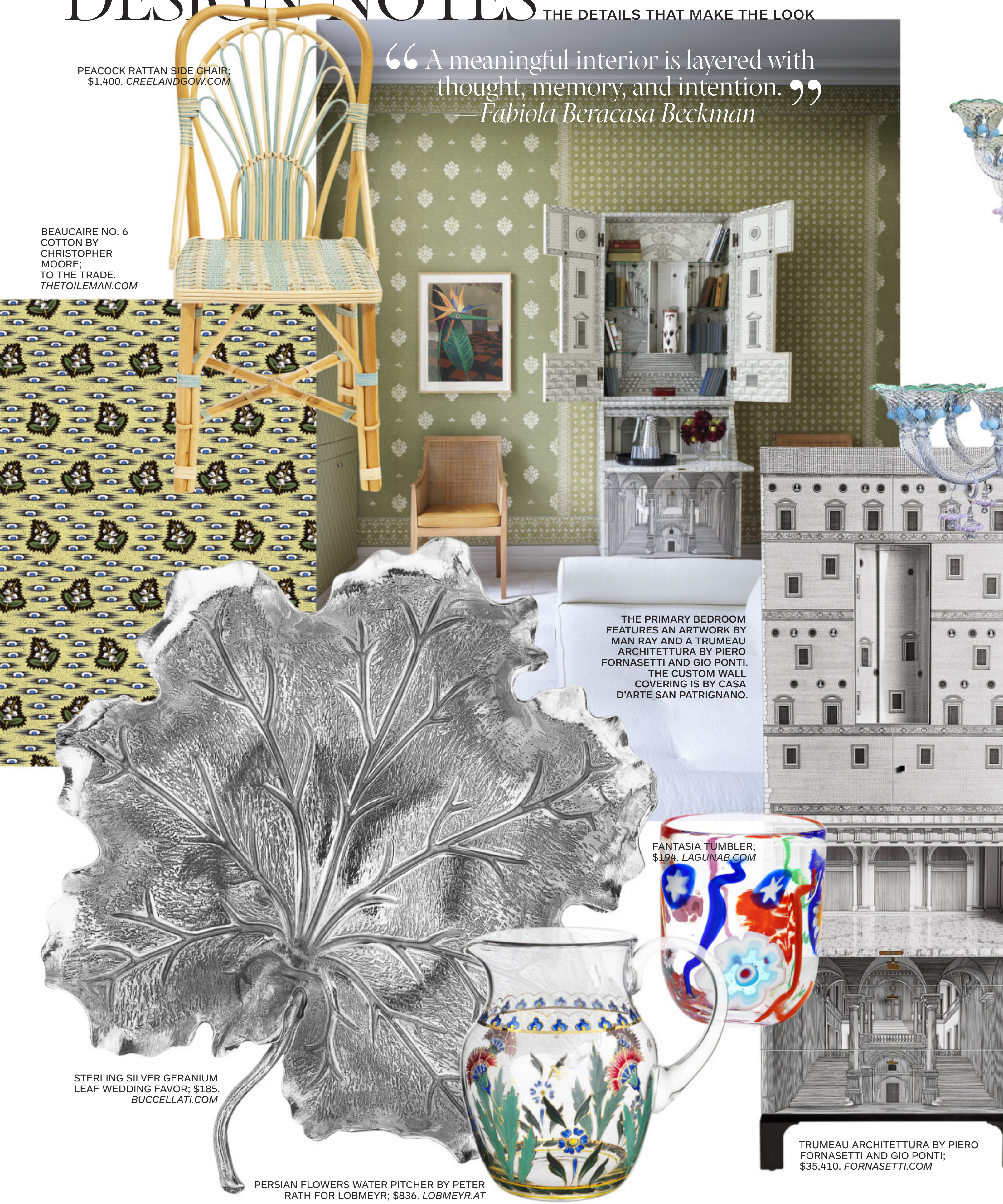
DESIGN NOTES

THE DETAILS THAT MAKE THE LOOK



> “A meaningful interior is layered with thought, memory, and intention.”
> —*Fabiola Beracasa Beckman*

PEACOCK RATTAN SIDE CHAIR; $1,400. *CREELANDGOW.COM*

BEAUCAIRE NO. 6 COTTON BY CHRISTOPHER MOORE; TO THE TRADE. *THETOILEMAN.COM*

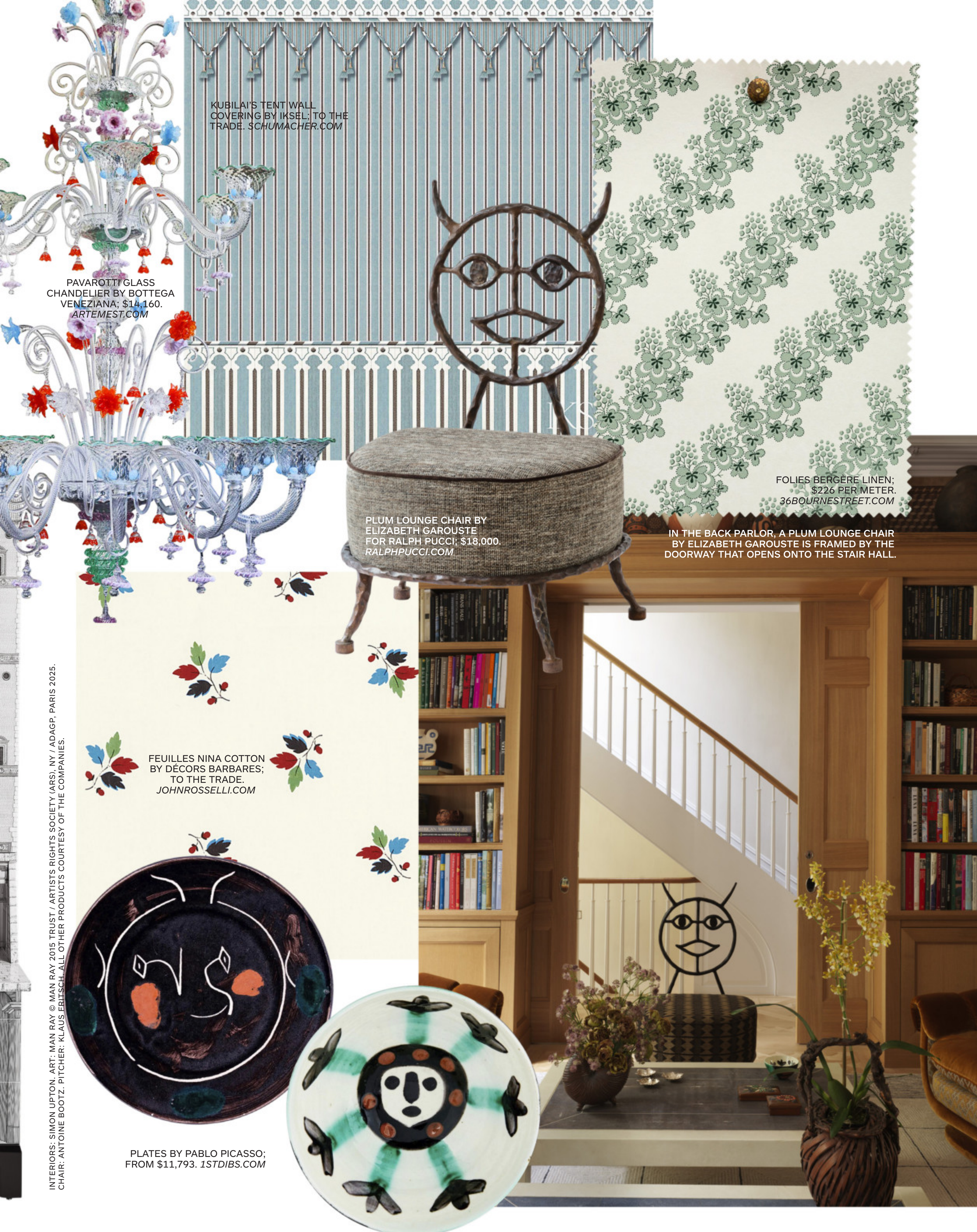
THE PRIMARY BEDROOM FEATURES AN ARTWORK BY MAN RAY AND A TRUMEAU ARCHITETTURA BY PIERO FORNASETTI AND GIO PONTI. THE CUSTOM WALL COVERING IS BY CASA D’ARTE SAN PATRIGNANO.

FANTASIA TUMBLER; $194. *LAGUNAB.COM*

STERLING SILVER GERANIUM LEAF WEDDING FAVOR; $185. *BUCCELLATI.COM*

PERSIAN FLOWERS WATER PITCHER BY PETER RATH FOR LOBMEYR; $836. *LOBMEYR.AT*

TRUMEAU ARCHITETTURA BY PIERO FORNASETTI AND GIO PONTI; $35,410. *FORNASETTI.COM*



PAVAROTTI GLASS CHANDELIER BY BOTTEGA VENEZIANA; $14,160. *ARTEMEST.COM*

KUBILAI'S TENT WALL COVERING BY IKSEL; TO THE TRADE. *SCHUMACHER.COM*

FOLIES BERGÈRE LINEN; $226 PER METER. *36BOURNESTREET.COM*

PLUM LOUNGE CHAIR BY ELIZABETH GAROUSTE FOR RALPH PUCCI; $18,000. *RALPHPUCCI.COM*

IN THE BACK PARLOR, A PLUM LOUNGE CHAIR BY ELIZABETH GAROUSTE IS FRAMED BY THE DOORWAY THAT OPENS ONTO THE STAIR HALL.

FEUILLES NINA COTTON BY DÉCORS BARBARES; TO THE TRADE. *JOHNROSSELLI.COM*

PLATES BY PABLO PICASSO; FROM $11,793. *1STDIBS.COM*

INTERIORS: SIMON UPTON. ART: MAN RAY © MAN RAY 2015 TRUST / ARTISTS RIGHTS SOCIETY (ARS), NY / ADAGP, PARIS 2025. CHAIR: ANTOINE BOOTZ. PITCHER: KLAUS FRITSCH. ALL OTHER PRODUCTS COURTESY OF THE COMPANIES.

PRODUCED BY MADELINE O'MALLEY

STEWART BUTTERFIELD AND JEN RUBIO WITH SON OLIVER AND DAUGHTER FRANCESCA IN THE GARDEN OF THEIR SOUTHAMPTON RETREAT. THE SCULPTURE IS BY ALICJA KWADE. IN THE BACKGROUND IS A POLISHED STAINLESS-STEEL-AND-ALUMINUM PIECE BY JEPPE HEIN.

PHOTOGRAPHY BY MICHAEL P.H. CLIFFORD; STYLING BY COLIN KING; © ALICJA KWADE / 303 GALLERY, NEW YORK.

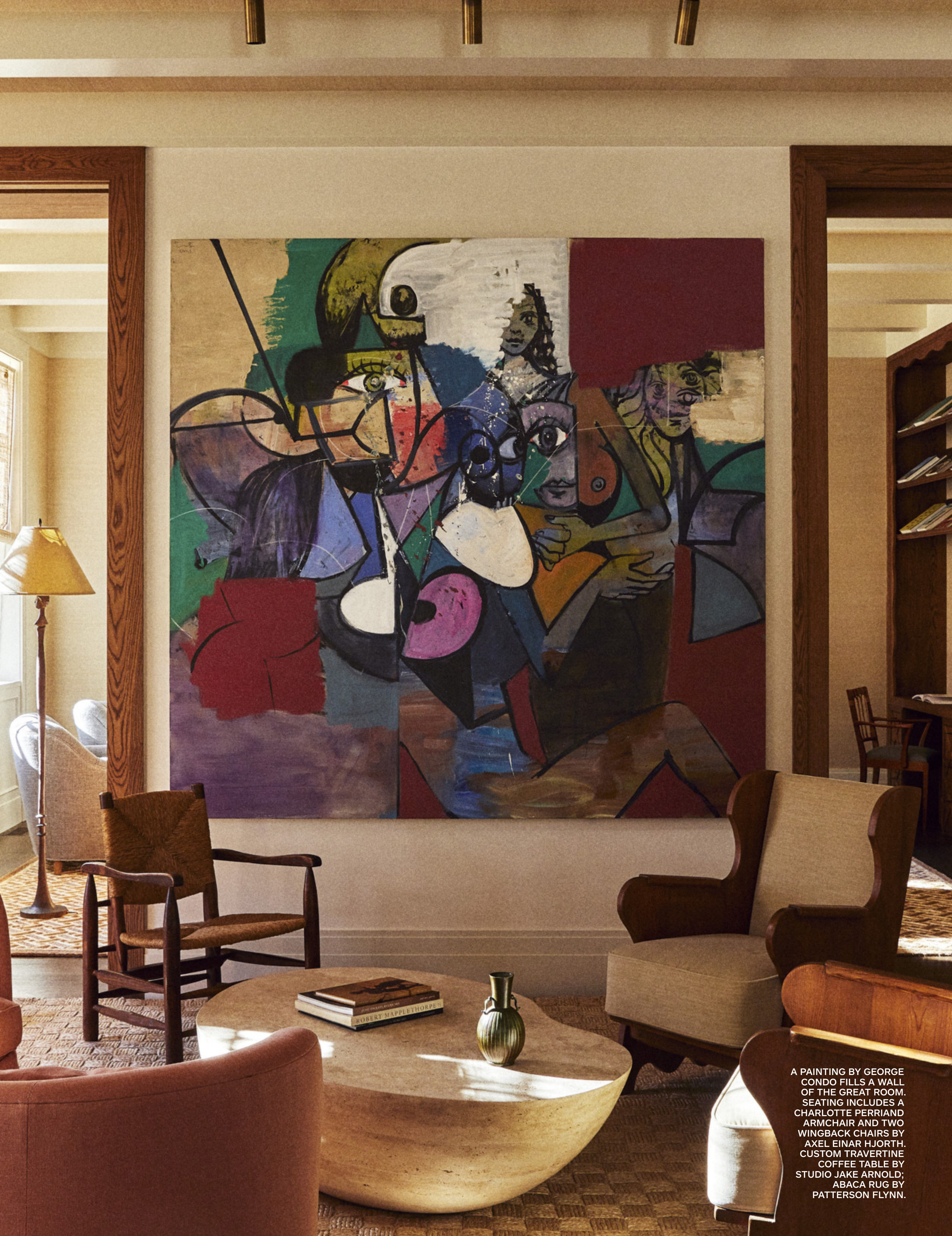
ART APPRECIATION

For collectors *Jen Rubio* and *Stewart Butterfield*, a historic Hamptons house with interiors by *Jake Arnold* is the perfect canvas

TEXT BY
DEREK C. BLASBERG

PHOTOGRAPHY BY
MICHAEL P.H. CLIFFORD & CHRISTIAN HARDER

STYLING BY
COLIN KING



A PAINTING BY GEORGE CONDO FILLS A WALL OF THE GREAT ROOM. SEATING INCLUDES A CHARLOTTE PERRIAND ARMCHAIR AND TWO WINGBACK CHAIRS BY AXEL EINAR HJORTH. CUSTOM TRAVERTINE COFFEE TABLE BY STUDIO JAKE ARNOLD; ABACA RUG BY PATTERSON FLYNN.

When the Canadian-born, New York–based tech entrepreneur Stewart Butterfield left Salesforce, which in 2021 had acquired Slack, the revolutionary workplace-messaging platform that he cofounded, his farewell email teased a new hobby. "Can I tell you something?" he wrote. "I fantasize about gardening."

"Everyone thought he was joking—but here we are!" says Jen Rubio, Butterfield's wife, and a cofounder of Away, the sleek direct-to-consumer luggage brand. Less than five years later, the couple's expansive Southampton gardens now include vegetables, herbs, berries, and allées of fruit trees, not to mention 1,000 shrubs and more than 5,000 perennials. "Stewart brings in ripe vegetables every day, and we plan our meals around whatever he's pulled. He pickles things and sends jars to friends! The garden is really Stewart's happy place. It grounds him, quite literally."

The couple purchased their summer home (main base is in New York's West Village) in 2022. Designed by architect Grosvenor Atterbury, the house was built in the 1910s and, true to its era, is expansively scaled with an imposing exterior of swell belly bricks.

When Butterfield and Rubio first visited, the interiors had been stripped and the gardens reduced to flat lawn. It was all "a blank canvas," says Rubio, "so someone could come in and make it their own." Continuing, she notes, "I loved the proportions, the history, the bones," citing especially its "eyebrow windows"—one of Atterbury's Hamptons trademarks—and a pair of "incredible" century-old trees that help anchor the property. "The house had personality."

They spent the next three years in phases of construction, pausing in the summer months. "We'd renovate from September to May, then hit pause so we could actually live in it during summer," Rubio says. "This past summer was the first time it really felt done."

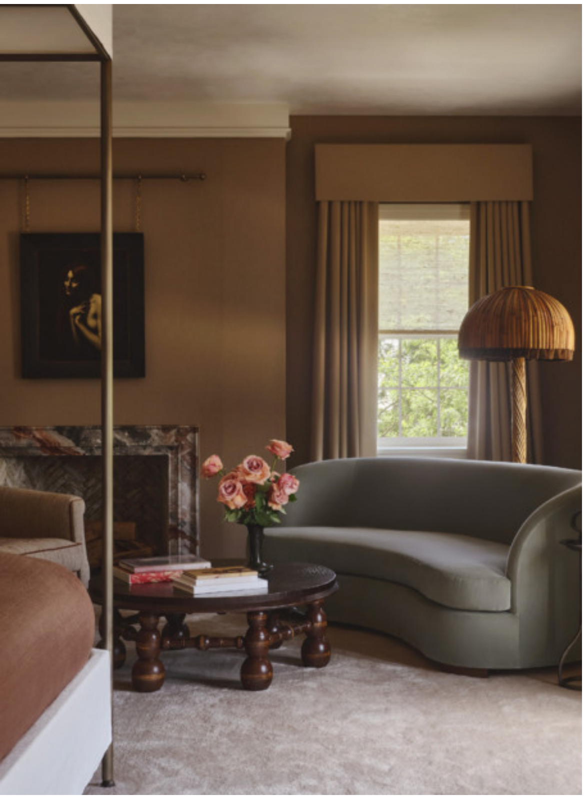
To decorate, the couple turned to AD100 designer Jake Arnold, whom Rubio met more than a decade ago, when both were starting their businesses. "I used to crash on his couch in LA," she says. "I vividly remember

ABOVE IN THE DINING ROOM, AN 18TH-CENTURY PORTRAIT BY FRANÇOIS-ANDRÉ VINCENT HANGS ABOVE A VINTAGE SIDEBOARD BY PAOLO BUFFA FROM INCOLLECT, ON WHICH STANDS A PAIR OF VINTAGE MURANO GLASS SHELL-SHAPE LAMPS FOUND AT A PARIS FLEA MARKET. **BELOW** A PAINTING BY EWA JUSZKIEWICZ PRESIDES OVER A CUSTOM TRAVERTINE-TOPPED STUDIO JAKE ARNOLD TABLE FABRICATED BY DE WINTER METALWORKS, SURROUNDED BY VINTAGE AXEL EINAR HJORTH DINING CHAIRS FROM 1STDIBS CUSHIONED WITH A LE MANACH FABRIC. 1950s FINNISH CEILING LIGHTS.

CHRISTIAN HARDER; DINING ROOM: MICHAEL P.H. CLIFFORD; STYLING BY COLIN KING; ART: © GEORGE CONDO / HAUSER & WIRTH. © EWA JUSZKIEWICZ.

CHRISTIAN HARDER; ART: © 2025 ERIC FISCHL / ARTISTS RIGHTS SOCIETY (ARS), NY

IN THE LIBRARY, THE CUSTOM STUDIO JAKE ARNOLD SOFA WEARS A PIERRE FREY FABRIC AND IS LINED WITH PILLOWS OF DE LE CUONA AND CLAREMONT FABRICS. AN ERIC FISCHL PAINTING HANGS WITHIN A NICHE CRAFTED BY WOOD & CO., WHO DID THE MILLWORK HERE AND THROUGHOUT THE HOUSE. SCALLOP WALL LIGHTS IN ANTIQUED BRASS BY JIM LAWRENCE; WALL COVERING BY ELIZABETH DOW.



ABOVE A BEDROOM FEATURES A 19TH-CENTURY PAINTING BY JUANA ROMANI ABOVE THE FIREPLACE. 1940s CHARLES DUDOUYT COFFEE TABLE FROM 1STDIBS; CUSTOM STUDIO JAKE ARNOLD SOFA IN A ROSE UNIACKE COTTON VELVET; 1960s BAMBOO FLOOR LAMP; MOHAIR RUG BY MARC PHILLIPS. **BELOW** THE FAMILY BY THE POOL. CHAISE LONGUES BY TECTONA. LANDSCAPE DESIGN BY HOLLANDER DESIGN LANDSCAPE ARCHITECTS.

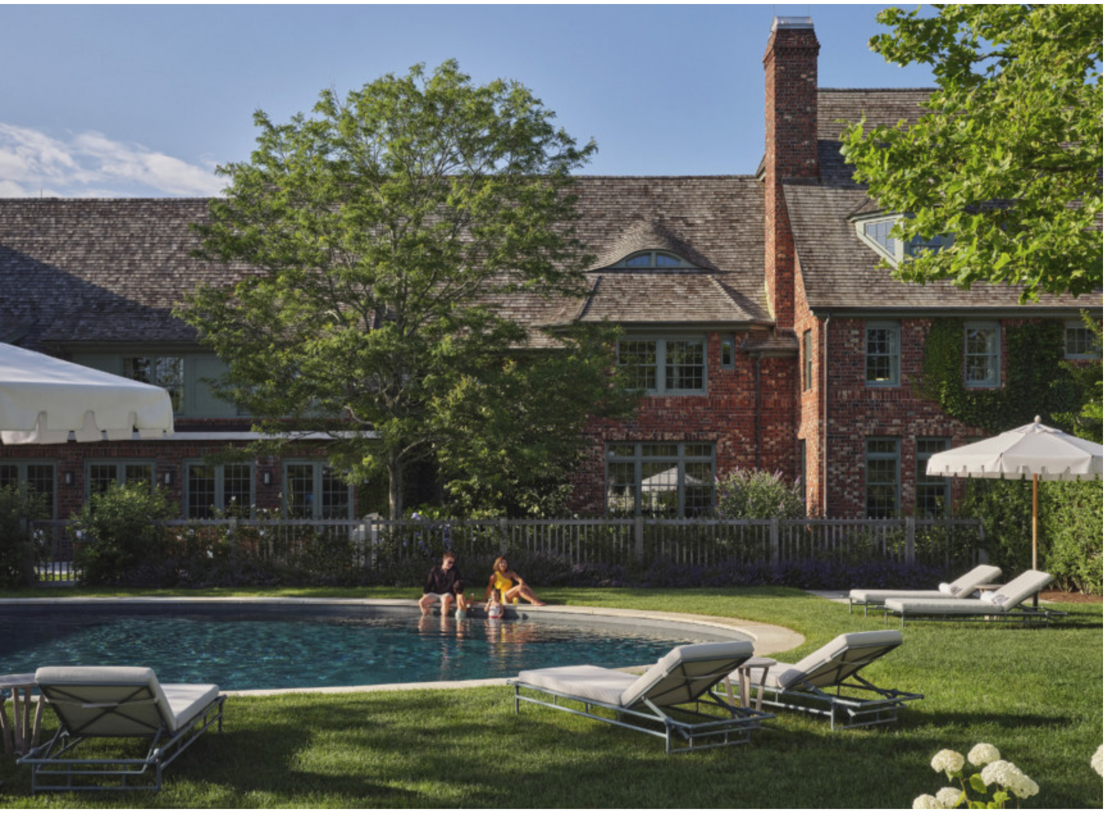
him helping me pick out Crate & Barrel furniture for the first Away office." (While working on this project, he debuted his own line for Crate & Barrel—"a full-circle moment for both of us.")

The house is within walking distance of Southampton's beaches, but they didn't want anything too beachy. "There's an alternate-universe version of our life where we were going to raise our kids in London and have a place in the English countryside," says Rubio, who lived in London for a while. (Butterfield had attended the University of Cambridge in the late '90s.) This house was a way to channel a country-house vibe. "You don't see many 100-year-old brick houses left in the Hamptons. There was a sense of permanence to it, and we wanted to lean into that. We told Jake to basically ignore the fact that the house is in the Hamptons."

The family want to be outside as much as possible during the day, so they added pergolas and redid the sunken tennis court and pool (whose update was inspired by the Instagram-famous pool at the Castello di Reschio hotel in Umbria). Landscape architect Edmund Hollander and firm partner Melissa Reavis dramatically transformed the flat lawn into extensive, layered greenery, incorporating sculptures by Alicja Kwade, Sanford Biggers, and François-Xavier Lalanne. Artist and farmer Howard Peller created an installation by weaving living willow branches into zigzagging paths to create a maze. "It's scaled for children, but we spend a lot of time in there, too," Rubio says.

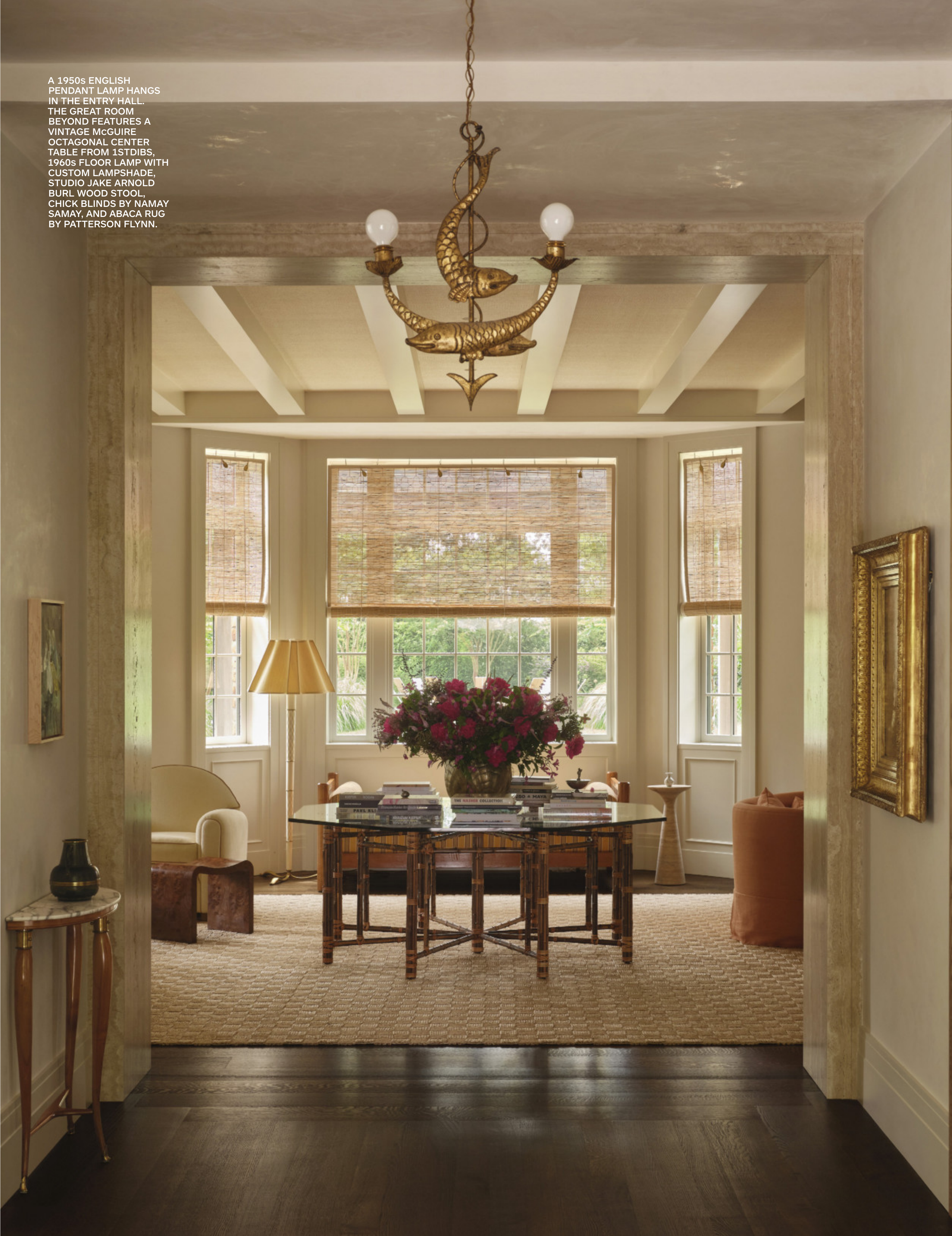
The action moves inside when the sun sets, often landing in the spacious bar. "When we designed it, it felt like an overindulgence. Like, who is actually sitting in a bar in their own house?" Rubio asks. "But it's become a ritual to end the night there."

The room's central feature is an art rail where the couple cycles out pieces from their expansive collection. (They're active on the boards of several of New York's major cultural institutions.) "It feels informal, lived-in, and a little bit improvised—which it was," Rubio says. Currently, the rail features a 17th-century seascape, a 1940s painting of sheep, a mid-19th-century botanical still life, and a delicate ink drawing from the 1700s. Across the room are contemporary works, 19th-century oil portraits, and a framed

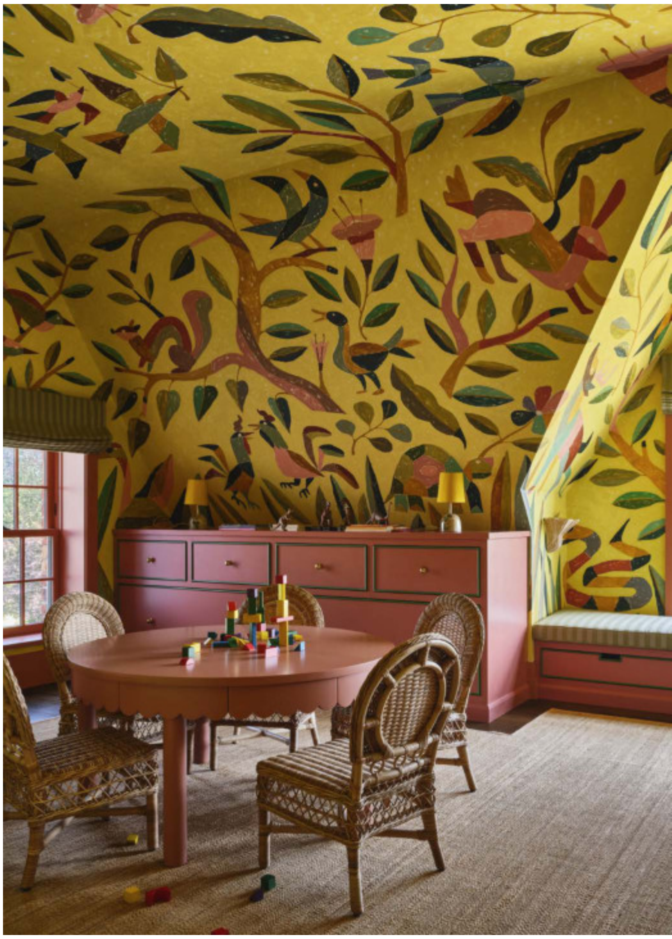


MICHAEL P.H. CLIFFORD; STYLING BY COLIN KING

A 1950s ENGLISH PENDANT LAMP HANGS IN THE ENTRY HALL. THE GREAT ROOM BEYOND FEATURES A VINTAGE McGUIRE OCTAGONAL CENTER TABLE FROM 1STDIBS, 1960s FLOOR LAMP WITH CUSTOM LAMPSHADE, STUDIO JAKE ARNOLD BURL WOOD STOOL, CHICK BLINDS BY NAMAY SAMAY, AND ABACA RUG BY PATTERSON FLYNN.



MICHAEL P.H. CLIFFORD; STYLING BY COLIN KING. ART: © SANFORD BIGGERS / MARIANNE BOESKY GALLERY, NEW YORK AND ASPEN



ABOVE A MURAL BY ABEL MACIAS ENVELOPS THE PLAYROOM/ THEATER. CHILDREN'S WICKER CHAIRS BY MEMOIRE DESIGN SURROUND A CUSTOM STUDIO JAKE ARNOLD ROUND PLAY TABLE. **OPPOSITE** A SCULPTURE BY SANFORD BIGGERS TAKES CENTER STAGE IN THE CUTTING GARDEN. THE SHED IS BY HILLBROOK COLLECTIONS AND THE GATE IS CUSTOM BY HOLLANDER DESIGN LANDSCAPE ARCHITECTS. THE TALL HORNBEAM HEDGE AT RIGHT HIDES THE TENNIS COURT.

drawing that a friend's kid gave them. "That combination of high, low, old, new—it feels natural," Rubio says. "It's a strange little group that somehow makes sense together, and we'll switch it up again next year."

Two of the couple's favorite contemporary artists are Ewa Juszkiewicz and Danielle Mckinney; Butterfield has an eye for Old Masters still lifes, especially Dutch. "Jen gravitates toward contemporary art and discovering new voices, while Stewart loves the history and gravitas of older works," Arnold says. "Together, it creates this dialogue across time. "

How do they collect? "We look for what makes us feel something—what we want to live with." Rubio says. "When we look at our collection as a whole, it's been meaningful to realize how naturally diverse it is, across time periods, mediums, origins. That breadth wasn't strategic; it's just reflective of the range of things we're drawn to."

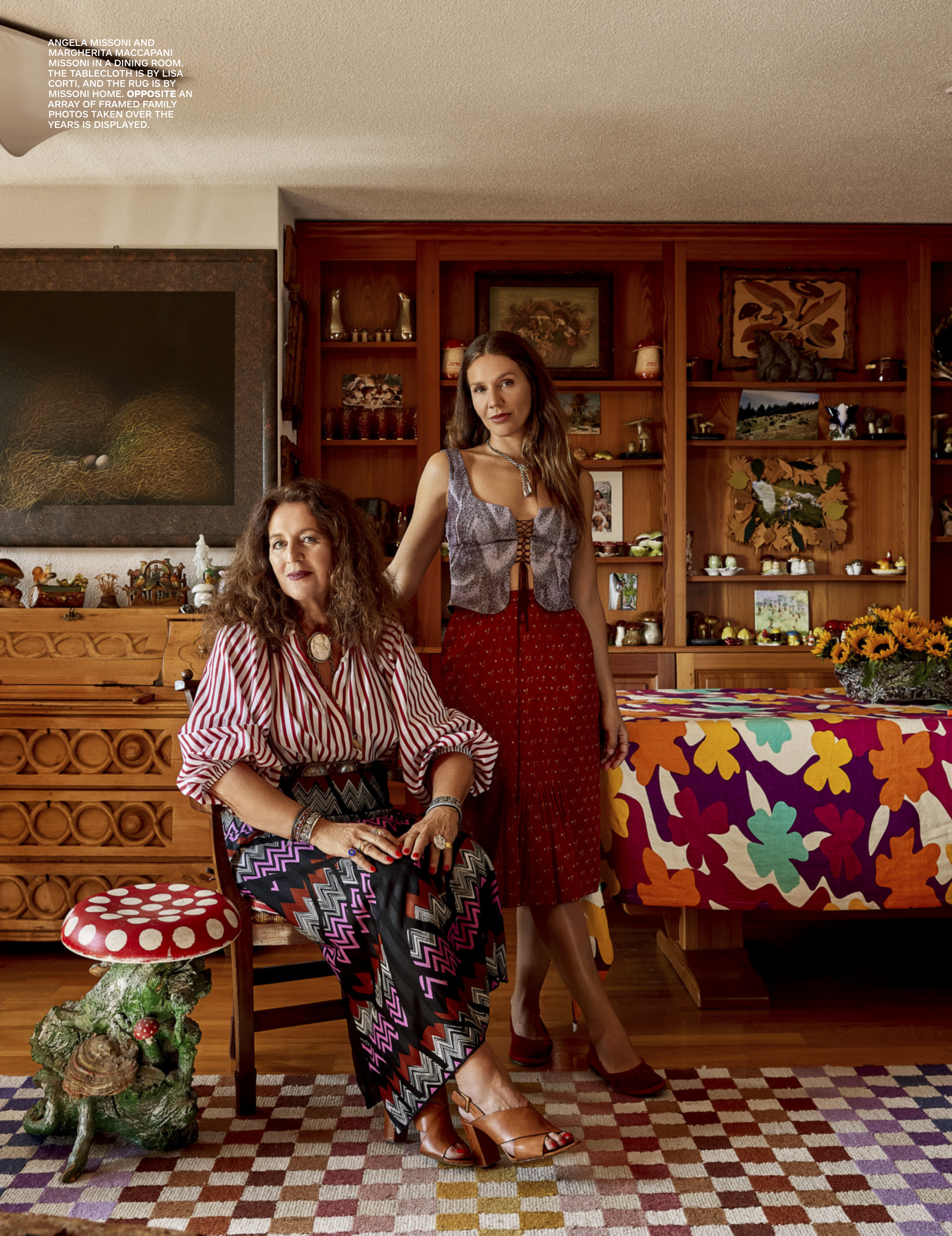
Butterfield's philosophy is simple: "I'm going to walk past this a thousand times. Is it going to make me happy every time I see it?"

"Our collection is a conversation," Rubio says. "And sometimes it argues with itself, which is exactly how we like it." AD

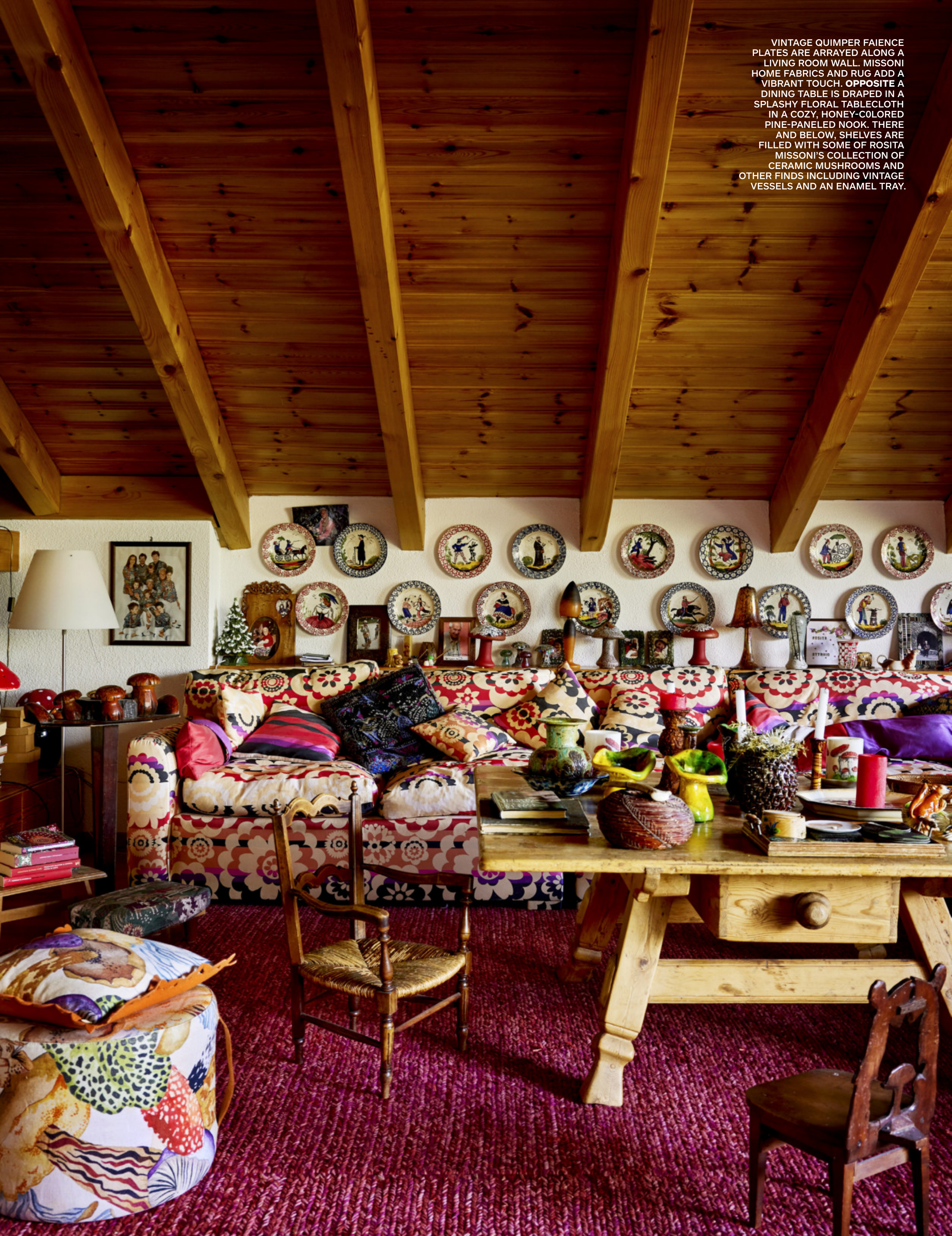
HUNTING & GATHERING

In the Missoni clan's longtime Alpine retreat, family matriarch Rosita's love of foraged mushrooms, folksy flea market finds, and, of course, bold colors and patterns lives on

TEXT BY **LAURA MAY TODD**
PHOTOGRAPHY BY **LAURE JOLIET**



ANGELA MISSONI AND MARGHERITA MACCAPANI MISSONI IN A DINING ROOM. THE TABLECLOTH IS BY LISA CORTI, AND THE RUG IS BY MISSONI HOME. **OPPOSITE** AN ARRAY OF FRAMED FAMILY PHOTOS TAKEN OVER THE YEARS IS DISPLAYED.



VINTAGE QUIMPER FAIENCE PLATES ARE ARRAYED ALONG A LIVING ROOM WALL. MISSONI HOME FABRICS AND RUG ADD A VIBRANT TOUCH. **OPPOSITE** A DINING TABLE IS DRAPED IN A SPLASHY FLORAL TABLECLOTH IN A COZY, HONEY-C0LORED PINE-PANELED NOOK. THERE AND BELOW, SHELVES ARE FILLED WITH SOME OF ROSITA MISSONI'S COLLECTION OF CERAMIC MUSHROOMS AND OTHER FINDS INCLUDING VINTAGE VESSELS AND AN ENAMEL TRAY.

Mushrooms never grow in isolation—to see one is to assume a vast network of mycelium sprouting unseen nearby. In the holiday apartment of Rosita Missoni, the late founder of the fashion brand Missoni, in Crans-Montana, Switzerland, such fungal figures abound. The motifs appear everywhere: rows of toadstools atop the fireplace's stone mantel; scientific illustrations mounted in thin wood frames on the walls; a set of upholstered ottomans in the shape of spotted, red-capped fly agarics—psychedelic perches fit for Alice's Wonderland.

Rosita and her husband, Ottavio, along with other members of the Missoni clan, began visiting this mountainous region of southern Switzerland in the 1960s. "My grandparents started to come, and then my aunties and cousins. At the end, everybody bought a house," recalls her daughter Angela Missoni, creative director of Missoni from 1997 to 2021.

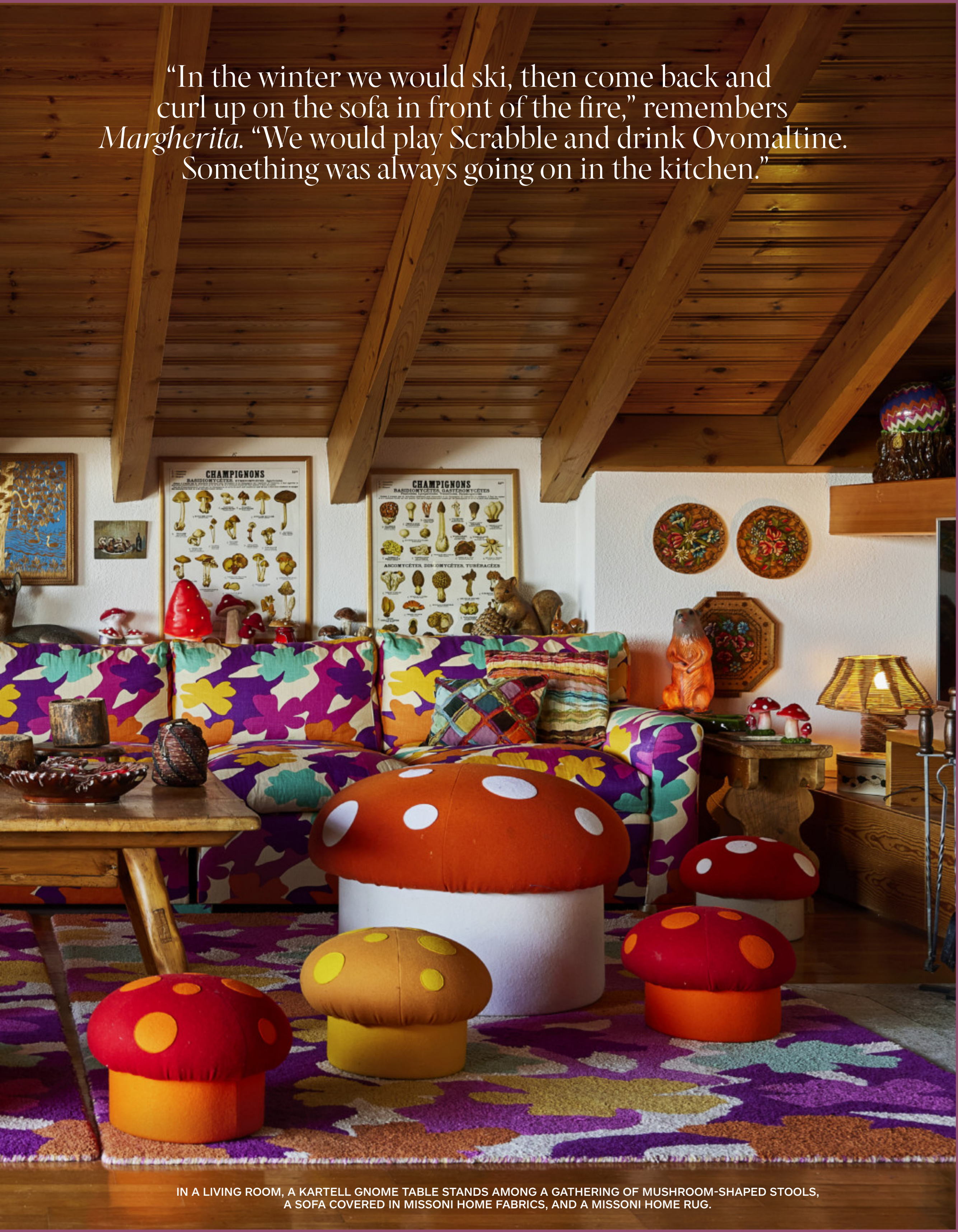
Here in the heart of the Alps, Rosita, who passed away in January, fully indulged her passion for mushrooms and foraging. On late summer mornings—dressed in her mountain uniform, a Banana Republic safari vest layered over an old favorite shirt with a kerchief knotted neatly at her neck—she would wake early to climb the steep mountain slopes in search of her prize: fat, umbrella-shaped porcini and feather-like golden chanterelles. "She even had a specific retractable knife with a brush to clean them," remembers her granddaughter Margherita Maccapani Missoni, the creative director of fashion brand Maccapani. "So the spores would fall on the forest floor and new mushrooms would grow."

In the early 1990s, Rosita and Ottavio, and Angela and her brother Vittorio purchased two mirror-image four-bedroom, two-floor penthouse flats near the village center. As the two spaces are connected via shared balconies, the family always considered it one house, says Angela. Over the ensuing decades, it has become a beloved retreat to three generations.

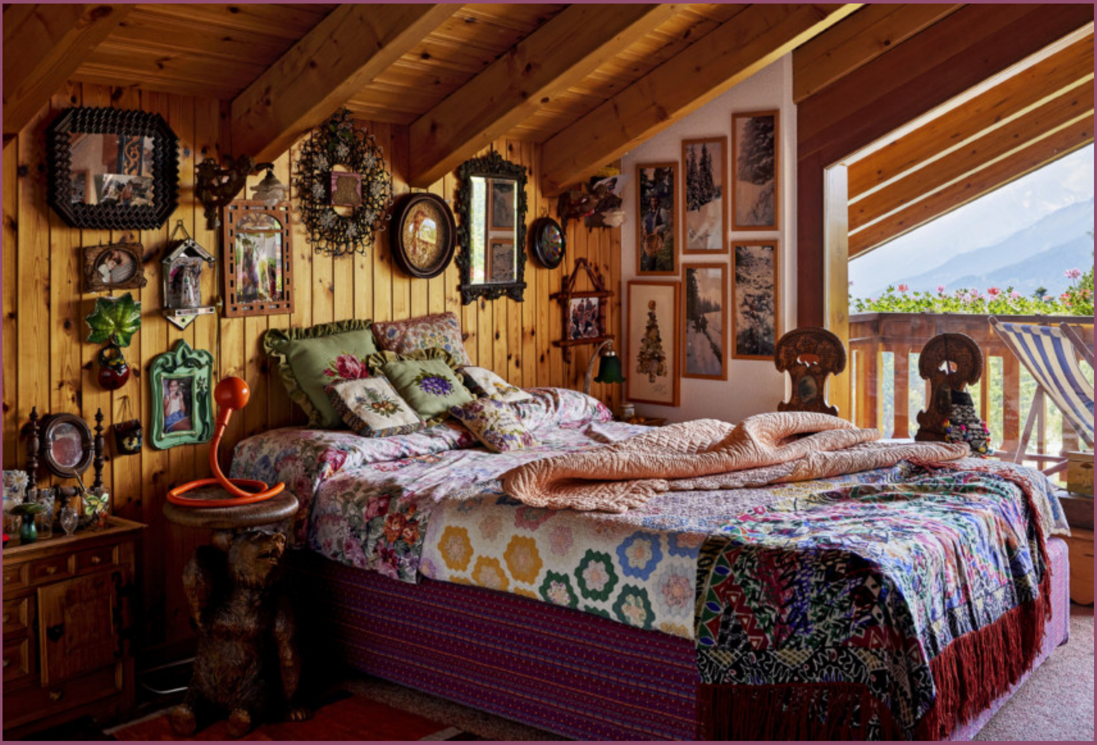
Rosita, never having created a single ordinary thing in her 93 years, decorated the apartments with a kaleidoscopic sensibility born of a lifetime of collecting and experimenting. This was the woman, after all, who, alongside Ottavio, founded a radical knitwear brand in the 1950s and grew it into an era-defining international house. She was a visionary with color and a natural innovator—most memorably inventing the vibrantly colored, space-dyed zigzag patterns that have left an indelible mark on fashion history.

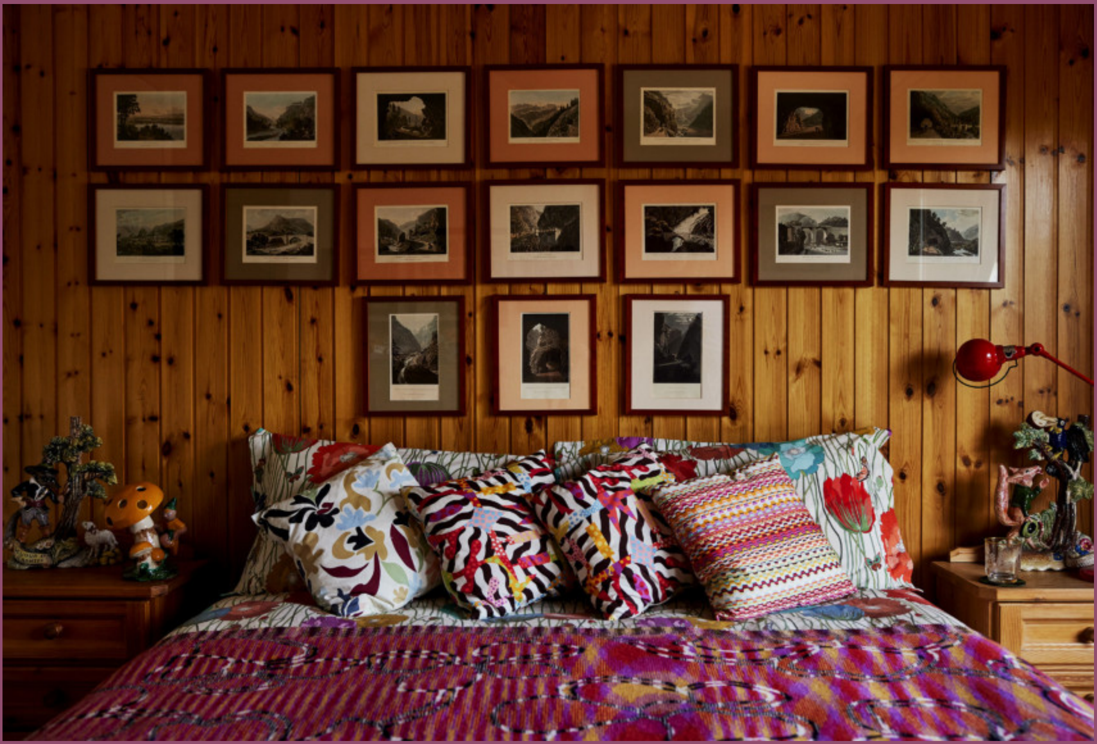
CHAMPIGNONS
CHAMPIGNONS

"In the winter we would ski, then come back and curl up on the sofa in front of the fire," remembers *Margherita.* "We would play Scrabble and drink Ovomaltine. Something was always going on in the kitchen."



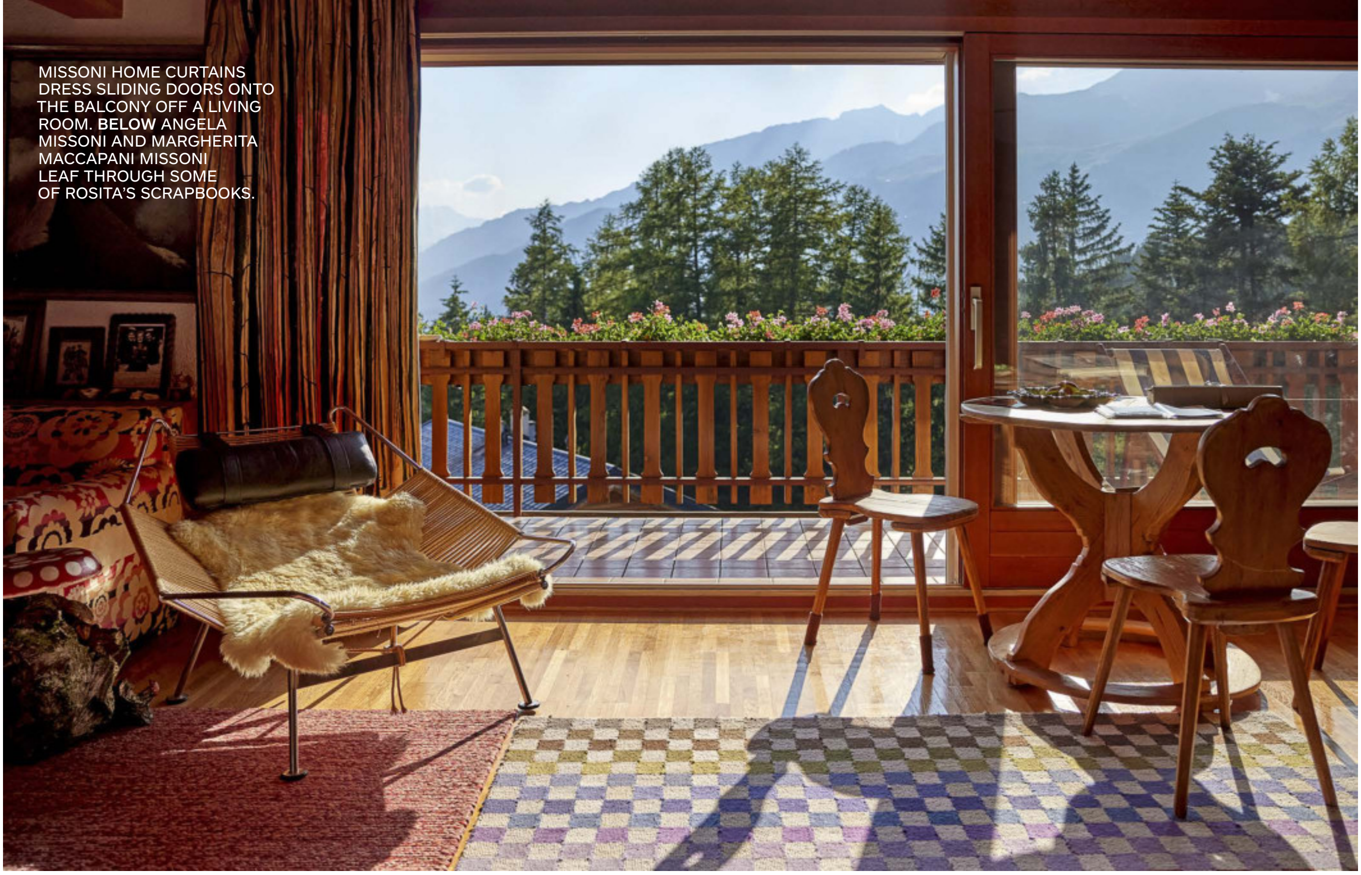
IN A LIVING ROOM, A KARTELL GNOME TABLE STANDS AMONG A GATHERING OF MUSHROOM-SHAPED STOOLS, A SOFA COVERED IN MISSONI HOME FABRICS, AND A MISSONI HOME RUG.





“We’re a family of accumulators,” *Margherita* quips. “Flea markets were our weekend sport,” *Angela* adds.

TOP IN ROSITA MISSONI’S BEDROOM, ANTIQUE FRAMES ADORN THE WALL BEHIND THE BED, WHICH IS DRESSED WITH AN ANTIQUE AMERICAN QUILT, A FRINGED MISSONI SHAWL, AND A COLLECTION OF NEEDLEPOINT PILLOWS. **BOTTOM** A GROUPING OF ILLUSTRATIONS OF THE SIMPLON PASS, ONE OF THE OLDEST ALPINE ROUTES, IS ARRAYED ON A BEDROOM WALL. THE BED IS DRESSED WITH A MISSONI HOME COVER AND PILLOWS.



MISSONI HOME CURTAINS DRESS SLIDING DOORS ONTO THE BALCONY OFF A LIVING ROOM. **BELOW** ANGELA MISSONI AND MARGHERITA MACCAPANI MISSONI LEAF THROUGH SOME OF ROSITA'S SCRAPBOOKS.

The apartments themselves were built in the typical Swiss chalet style: pitched roofs with wide eaves, honey-colored wooden ceiling beams, and timber-clad walls peppered with dark knots. Each apartment's four compact bedrooms—two upstairs, two down—feature picture windows that frame the pine-carpeted Alps. But for all their rustic restraint, Rosita countered with exuberant finds picked up during weekly pilgrimages to flea markets, which she dutifully scoured wherever she traveled. "We're a family of accumulators," Margherita quips. "Markets were our weekend sport," Angela adds.

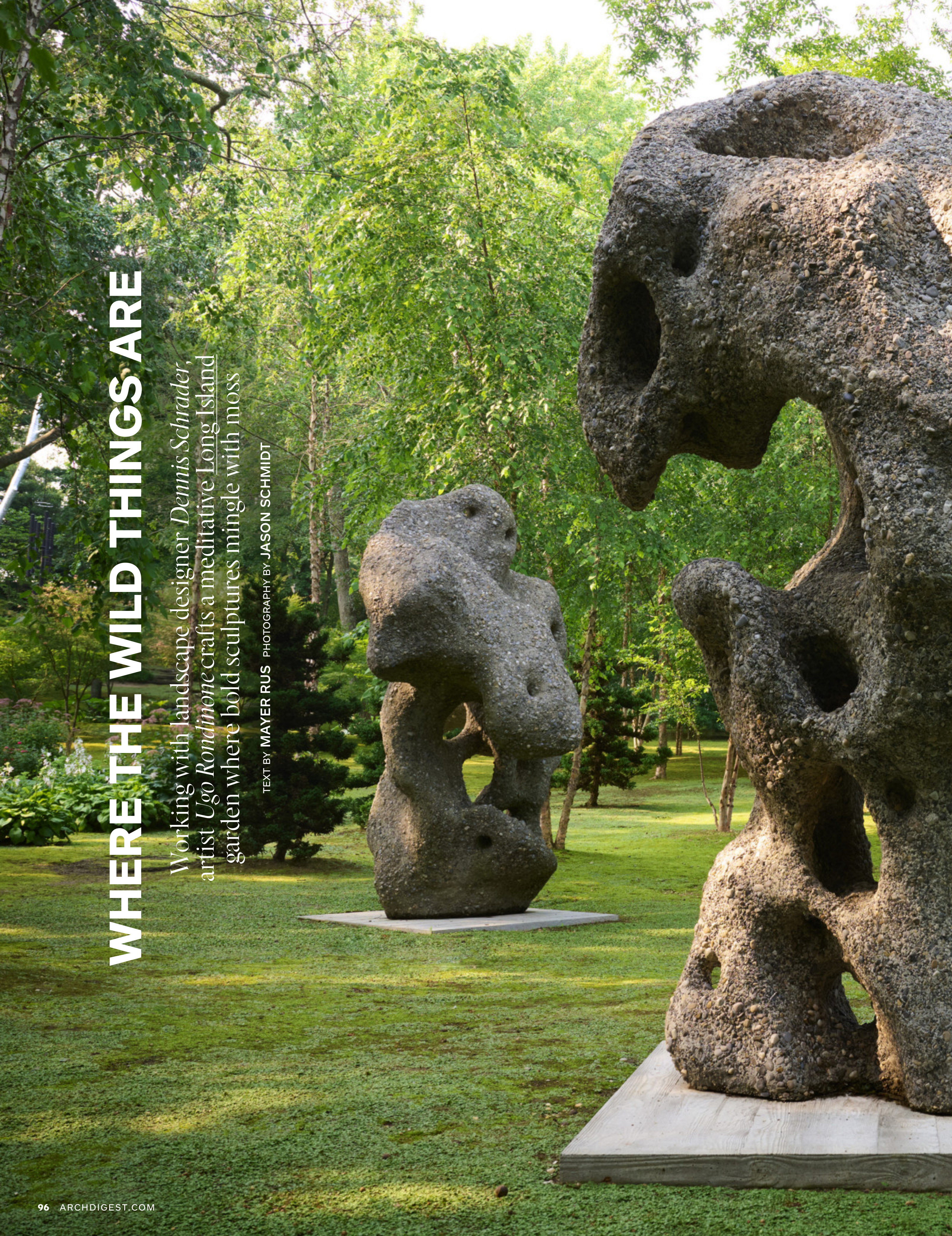
Though the dominant theme is undoubtedly mushrooms, other collections surface throughout the space. Woodland creatures thrive: bears, fawns, even a painted hawk with a scarf wrapped around its ears because "she thought its head wasn't so sweet," says Margherita. In the unit dedicated to grandchildren, Rosita encouraged a more playful aesthetic. Cherubic dwarves and storybook figures from fairy tales sit alongside family photos and hand-scrawled drawings.

In her own apartment, she displayed more precious objects. Her collection of Quimper plates—illustrated ceramic crockery from Brittany, France—is arranged on the wall behind the sofa. The furniture in both spaces is a mix of traditional Swiss carved wood tables and chairs and, naturally, colorful patterned textiles from Missoni Home. Oversized floral prints cover the custom sectionals in both living rooms; a blue, yellow, and purple checkerboard rug anchors her dining room; and classic zigzag pillows adorn the beds. All of which, Angela notes, she "changed quite a few times" over the decades.

The waning days of summer, when porcini begin to sprout from the leaf-strewn forest floor, may have been Rosita's favorite season, but the flat was a refuge for the family year-round. "In the winter we would ski, then come back and curl up on the sofa in front of the fire," remembers Margherita. "We would play Scrabble and drink Ovomaltine. Something was always going on in the kitchen."

Now that Rosita is gone, the home remains a meeting place for the Missoni clan. "The first time I entered that house after she died, it really hit me," says Margherita, her voice tinged with wistfulness. "She was everywhere." Reflecting on her grandmother's singular taste, she points to Rosita's unwavering "aesthetic curiosity," a restlessness that kept her always searching for new and more fantastic things to take home and admire. "That curiosity was translated into starting a fashion brand. When you find one little truffle of a gem, it's such a joy—it's the same joy she found looking for mushrooms."

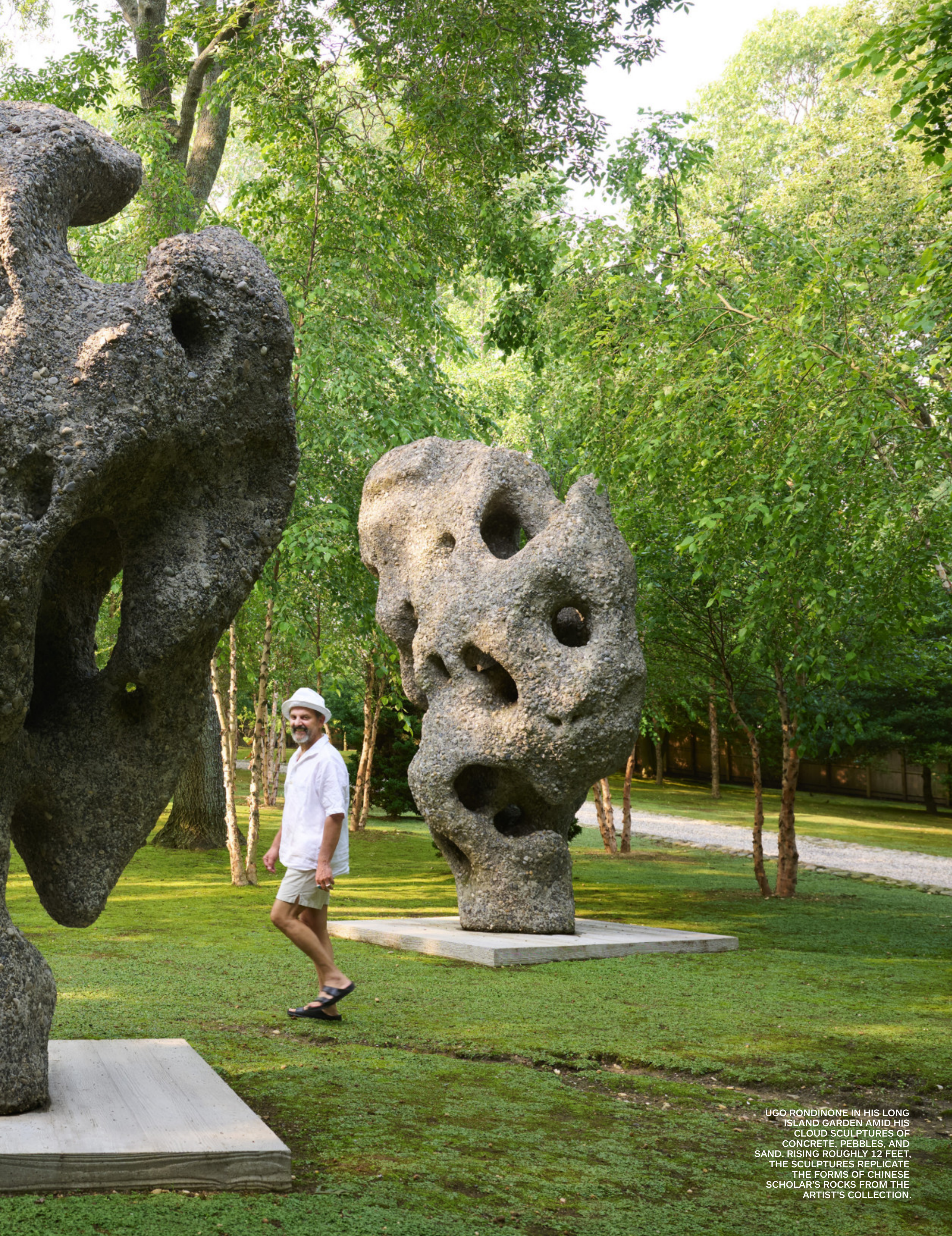
FAMILY PORTRAITS: COURTESY OF MARGHERITA MACCAPANI MISSONI AND ANGELA MISSONI. ART: GRAZIELLA MARCHI.



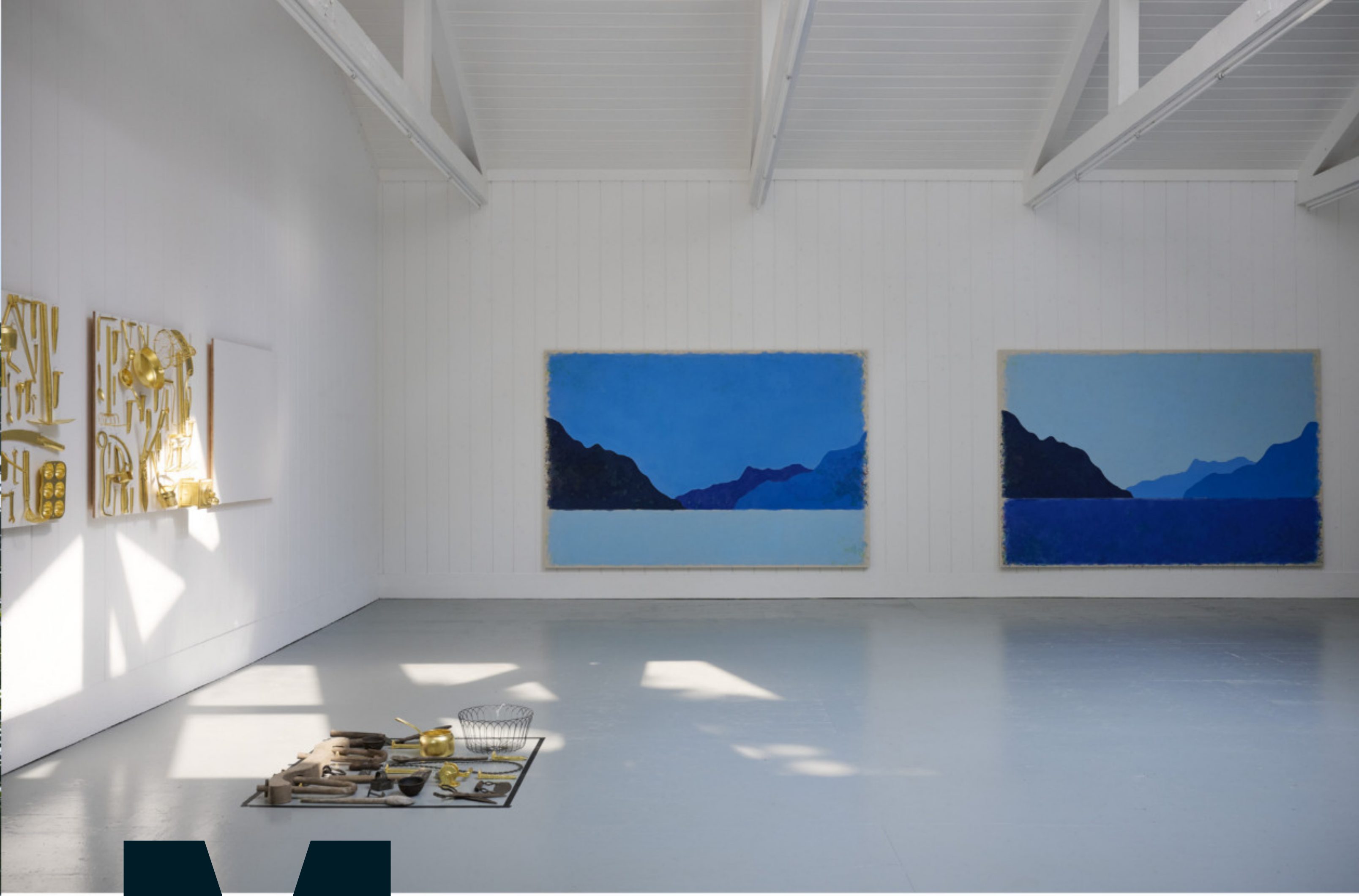
WHERE THE WILD THINGS ARE

Working with landscape designer *Dennis Schrader*, artist *Ugo Rondinone* crafts a meditative Long Island garden where bold sculptures mingle with moss

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **JASON SCHMIDT**



UGO RONDINONE IN HIS LONG ISLAND GARDEN AMID HIS CLOUD SCULPTURES OF CONCRETE, PEBBLES, AND SAND. RISING ROUGHLY 12 FEET, THE SCULPTURES REPLICATE THE FORMS OF CHINESE SCHOLAR'S ROCKS FROM THE ARTIST'S COLLECTION.

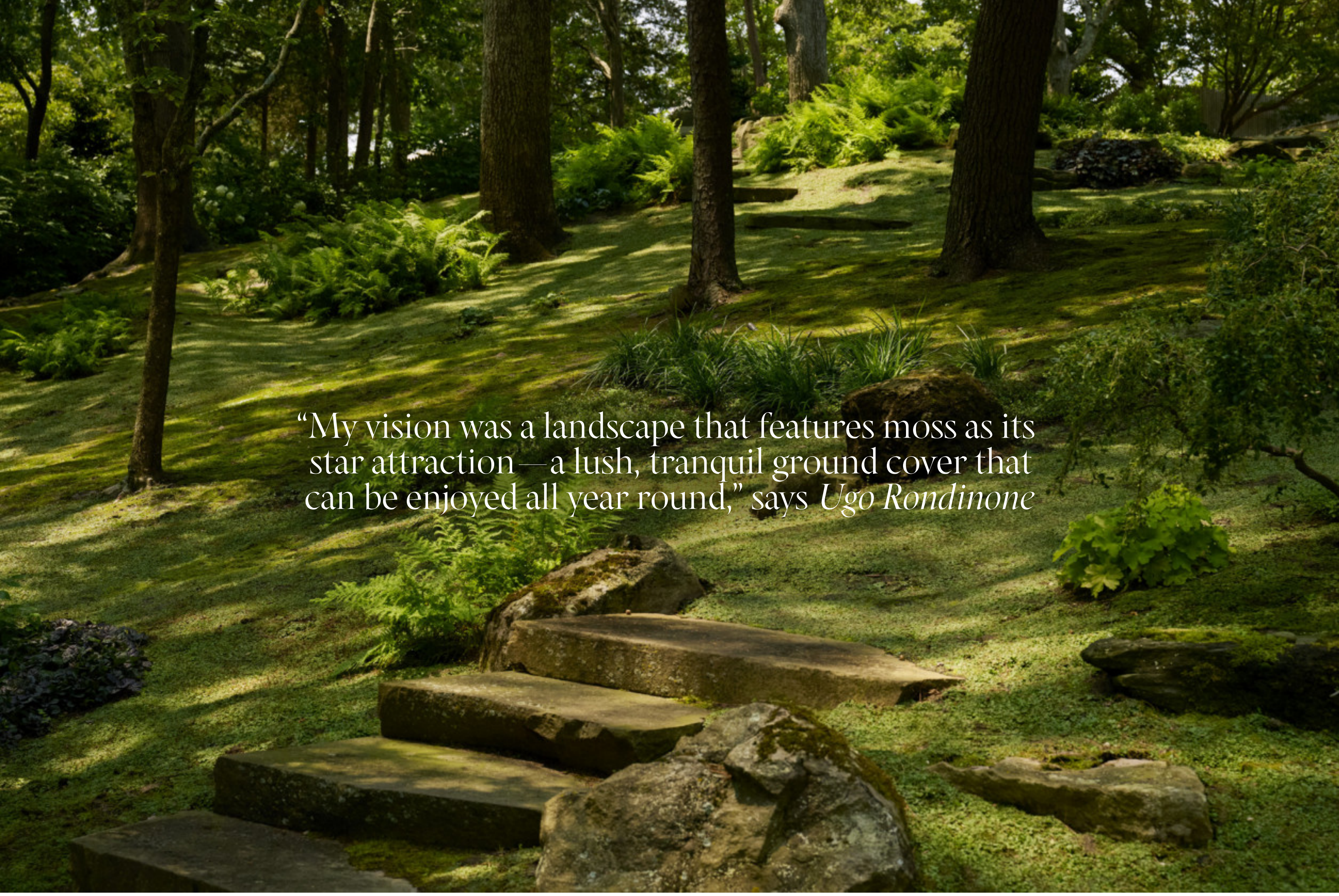


Much like the proverbial rolling stone, a coastal bluff with sandy soil is a tricky spot to gather moss. But Ugo Rondinone remained undaunted. Starting in the COVID lockdown of 2020, the Swiss-born artist spent years cultivating a verdant wonderland at his beach home on the North Fork of Long Island (*AD,* December 2018). "My vision was a landscape that features moss as its star attraction—a lush, tranquil ground cover that can be enjoyed all year round," Rondinone says of his garden odyssey. Although the property already boasted mature trees and patches of existing mosses, lichens, and ferns, the artist's path to arcadia was hardly straightforward. "The beginning was difficult. We failed the first two seasons," he confesses. "Moss takes a lot of patience."

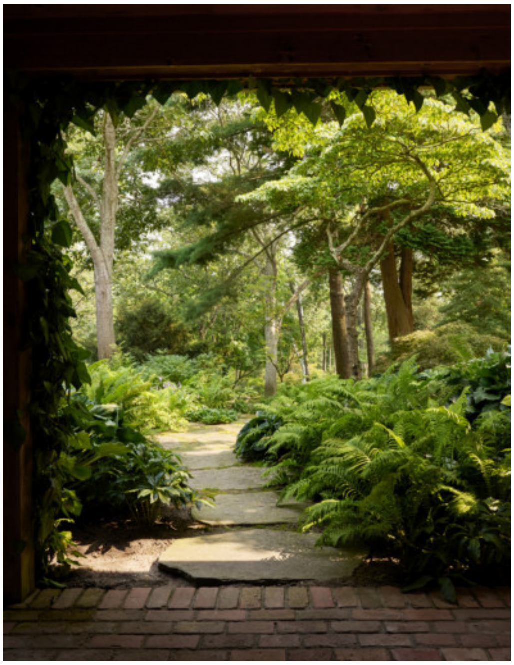
To realize his vision, Rondinone found an expert collaborator in landscape designer Dennis Schrader of Landcraft Design Associates. "The site was a blank canvas. We talked about creating destinations in a serene, contemplative landscape," Schrader recalls of his early conversations with the artist. The garden they devised is loosely organized in four sections. A collection of maidenhair, ostrich, Christmas, and New York ferns borders the entry to the home, which is perched atop a bluff overlooking the Long Island Sound. Twenty-one varieties of Japanese maple, a species well-suited to the North Fork climate, are planted around a capacious pond. In the third section, closely spaced river birch trees form a natural canopy for shade-loving moss. The last segment of the garden features cherry trees and ginkgoes surrounding a 16-foot-tall columnar concrete fountain covered in native plants—a living sculpture that feels like a pagan altar ready-made for harvest festivals and virgin sacrifices.

ABOVE PAINTINGS, SCULPTURES, AND A WORK IN PROGRESS IN THE ARTIST'S GARDEN STUDIO. **BELOW** SHADOWS ANIMATE THE MOSS GROUND COVER. **OPPOSITE** RONDINONE WRAPPED A SICK, 100-FOOT-TALL RED OAK IN SILVER TAPE AND ADDED CHIMES. THE SCULPTURE, *NOTHING HAS CHANGED,* RE-CREATES A WORK FROM 2004.

ART: © UGO RONDINONE


“My vision was a landscape that features moss as its star attraction—a lush, tranquil ground cover that can be enjoyed all year round,” says *Ugo Rondinone*

ABOVE MOSSES NOW BLANKET THE BLUFF. **BELOW** VARIOUS FERNS FRAME THE PATH TO THE HOUSE’S FRONT DOOR. **OPPOSITE** THE *MATTITUCK WATERFALL*, A CONCRETE FOUNTAIN COVERED IN NATIVE PLANTS, RISES IN AN OPEN AREA SURROUNDED BY CHERRY TREES AND GINKGOES.



The phallic fountain is one of three large-scale art installations set within the landscape. Near the koi-stocked pond, the artist wrapped a sick, 100-foot-tall red oak entirely in silver rubber tape, re-creating an earlier sculpture, *Jahrestage* (2004), made for a public park in the Dutch city of Tilburg. A massive wind chime with six metal pipes hangs from one of the tree’s sturdiest branches, gracing the garden with mellifluous tones that Rondinone likens to cathedral bells and Tibetan singing bowls. In front of his garden studio, he erected three monumental cloud sculptures fabricated of concrete, pebbles, and sand. Their gnarled, perforated forms replicate specimens from the artist’s collection of Chinese scholar’s rocks at a scale of roughly 12 feet high.

The through line for the various garden zones is, of course, moss, one of Earth’s oldest plants, redolent of nature’s fragility and resilience, its slow rhythms, and the beauty of quiet, simple things. “We planted several horizontally arranged fern barriers to keep the moss from washing down the slope. Drip irrigation is very helpful because it delivers water directly to the soil without runoff,” the artist advises, adding, “It takes time to get it right, but once a moss garden is established, it is famously low maintenance.”

Rondinone is far from finished. Last year, he acquired an adjacent five-acre property, where he plans to expand his garden, install more sculptures, and renovate two existing farmhouses to host a summer residency for artists and poets. The residency will be part of a namesake foundation the artist is currently establishing. For now, he’s simply enjoying the multi-seasonal pleasures of his Long Island Shangri-la. “When temperatures and light levels plummet in the fall and winter, most plants stop growing. But moss does the exact opposite. It bursts into life just as other plants slip into dormancy,” he explains. “Moss provides you with a horticultural happy pill just when you need it most.” AD

EVERYTHING

IS

FROM HIS NEW STUDIO IN BROOKLYN, ARTIST *JAMES CHERRY* IS HONING HIS MATERIAL LANGUAGE TO SCALE UP HIS HANDMADE LOW-FI LIGHTS—ONE COMMISSION AT A TIME

TEXT BY **HANNAH MARTIN** PHOTOGRAPHY BY **SEAN DAVIDSON**

JAMES CHERRY DESIGNED HIS FIRST light fixture on a whim. It was 2019 and he was living in a cramped New York City apartment with three roommates, having recently graduated from the Studio Arts program at Bard College. “I needed a lamp,” recalls the artist. “I had these boxers that got a tear in them, so I made a little clay armature and wrapped the fabric around it.”

That illuminated work would launch Cherry’s practice, which, six years later, is best known for ethereal lamps with a handmade feel. “They’re a bit embryonic,” he says, inspecting the specimens that have covered his worktables since he opened a studio in East Williamsburg, Brooklyn, this past summer. A spiraling partition table lamp, a pyramid-shaped pendant, and assorted amoeba-like forms are all made using variations of that original ad hoc technique, wherein Cherry stretches everyday fabric (early experiments were made using discarded packages of pantyhose scored from a Walmart dumpster) over some framework before hardening it with coats of resin. Recent iterations incorporate small cedar balls—the kind used to keep moths off clothes—as the joints.

Cherry, who was born in Chicago, also maintains a home and studio in Los Angeles, where he moved during the early days of the pandemic. There, he might use found shells in a piece, or mix sand into the resin. But in Brooklyn, his material palette has expanded, incorporating piano wire scavenged from the street or twigs collected in Central Park to make the interior skeletons. “There’s a whole new world of stuff here that inspires me,” explains the artist, who captured the local design scene’s attention when he debuted a series of lamps at Tiwa Gallery last winter. “But no matter where I go, I work with what I’m seeing.”

These days, he’s switched into high New York gear, his plate full with special projects. Tapped by AD100 interior designer Pamela Shamshiri, he will soon assemble the resin-coated fabric panels that line his studio tables into a seven-foot-long version of his Montessori chandelier, so named for the ball joints that recall the abaci of his school days. Jamie Bush, another AD100 maestro, has commissioned a four-foot-tall variant of the undulating Radiator lamp that launched last April during Milan Design Week. Meanwhile, Cherry’s developing a second collection for Lawson-Fenning comprising paper fixtures and oversized table lamps, set to debut this winter at the brand’s New York showroom.

“I’m going to play with scale a lot,” he says of that forthcoming line, which will include both one-off pieces and open editions. “It’s really exciting the way an object can start as something small and handheld and then I’ll get an email asking, ‘Can you make a five-foot version?’ ” AD

JAMES CHERRY IN HIS BROOKLYN STUDIO WITH WORKS IN PROGRESS AND FINISHED PIECES, INCLUDING HIS SHARING HANGING LAMP, COLLAPSING GRID SCONCE, AND RADIATOR LAMP (JAMESCHERRYSTUDIO.COM).

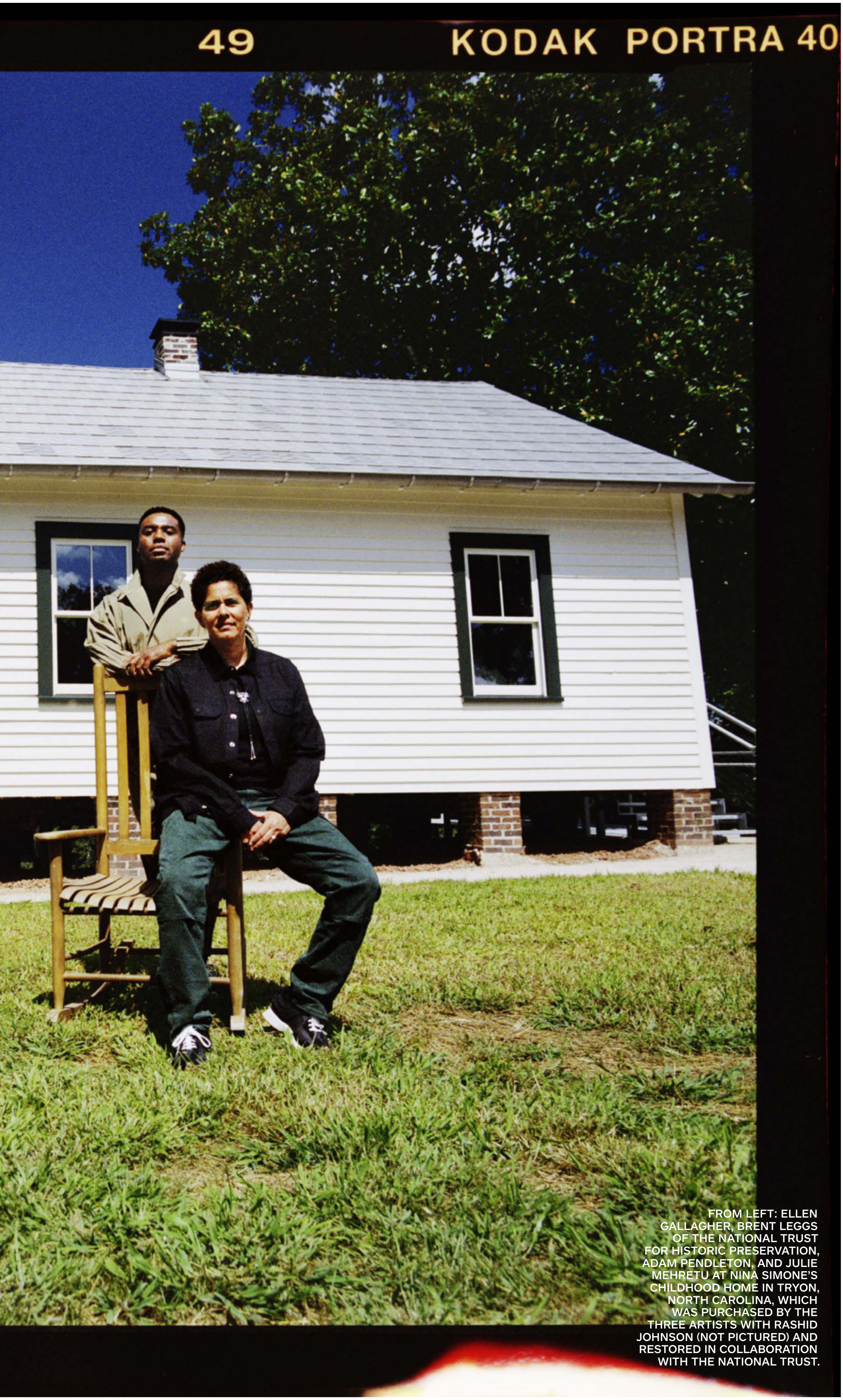
ILLUMINATED

Rescued by a group of artists and restored with the National Trust for Historic Preservation, *Nina Simone's* childhood home reemerges as a beacon of Black cultural memory

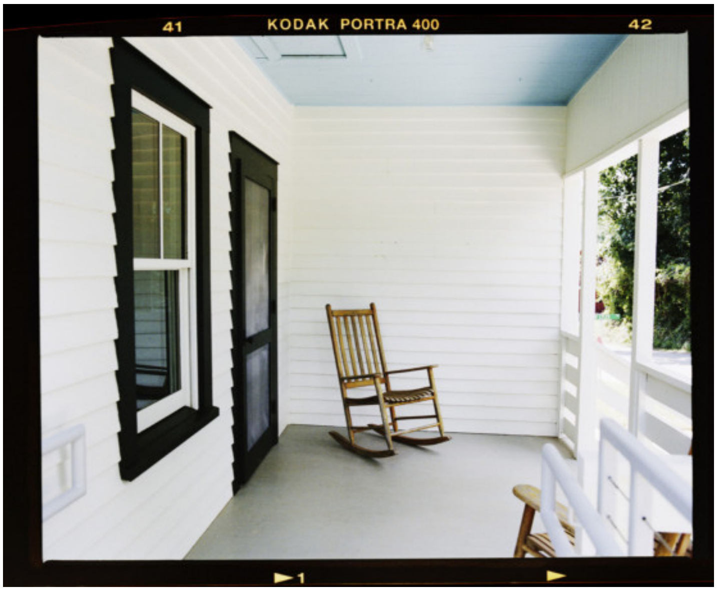
KODAK PORTRA 400
7

TEXT BY
CARLY OLSON
PHOTOGRAPHY BY
GUARIONEX RODRIGUEZ JR.

THEN MEETS NOW



FROM LEFT: ELLEN GALLAGHER, BRENT LEGGS OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION, ADAM PENDLETON, AND JULIE MEHRETU AT NINA SIMONE'S CHILDHOOD HOME IN TRYON, NORTH CAROLINA, WHICH WAS PURCHASED BY THE THREE ARTISTS WITH RASHID JOHNSON (NOT PICTURED) AND RESTORED IN COLLABORATION WITH THE NATIONAL TRUST.



From her birth in 1933, to 1937, Eunice Kathleen Waymon, the musician and civil rights activist known to the world as Nina Simone, lived in a three-room, 650-square-foot house in Tryon, North Carolina, nestled in the foothills of the Blue Ridge Mountains. It was here that her prodigious talent as a pianist first emerged, a gift that would later carry her far beyond the town of 1,700, where a downtown mural and a bronze statue now immortalize her local ties. Yet few outside Tryon have known that the white clapboard structure, which had fallen into disrepair, was once her family home. Today, after years of planning, fundraising, and careful restoration, the house is entering its next chapter as a site of inspiration for artists, thinkers, and stewards of Black cultural memory, with plans to open to visitors in the future.

It was late 2016 when painter Adam Pendleton first heard that Simone's childhood home was on the market. The call to action was even more surprising: Would he consider buying it? Pendleton's friend, the curator Laura Hoptman, who owns a home in the area, reached out to him hoping she could find a steward of sorts. At risk of demolition, the property was up for sale, and its future hung in the balance.

Pendleton mulled over whether, and how, to get involved. The famous final line from June Jordan's 1978 "Poem for South African Women" echoed in his mind: We are the ones we have been waiting for. Recalls Pendleton, "I realized that the someone to spring into action, the someone to do something, was me."

Pendleton connected with Rashid Johnson, who shared his deep admiration for Simone as both a musician and a radical thinker. Together, they reached out to fellow artists Julie Mehretu and Ellen Gallagher, envisioning a shared project that could expand the house and the story it held. "We all reconciled our enthusiasm and recognition of how these kinds of sites—these kinds of opportunities—provide things that sometimes are hard to articulate," says Johnson. "Sometimes it's just the feeling of being in a place that matters, and that tells the story of someone that matters."

In 2017, the group purchased the house together for $95,000. The decision to act as a collective of Black artists was more of a strategic partnership than a financial one. Pooling their names, networks, and perspectives, they wanted to signal that the preservation of Simone's legacy was a shared cultural responsibility. The four then partnered with the African American Cultural Heritage Action Fund, a program of the National Trust for Historic Preservation, which led the restoration effort and launched a long-term plan to safeguard the space for generations to come. The team is also exploring the space's potential as a forum for performances and other programming.

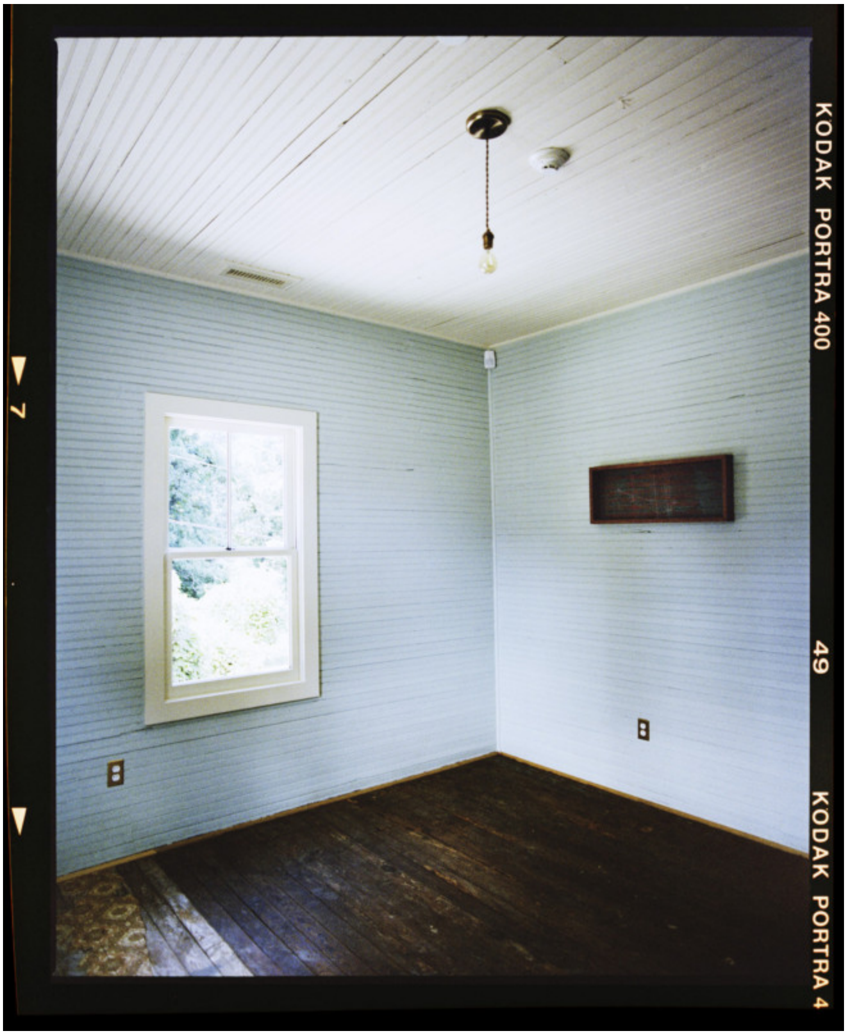
"Our role was to ensure the home wasn't just preserved, but protected forever as a living symbol of Nina Simone's life," says Brent Leggs, the Action Fund's executive director and senior vice president of the National Trust. "And our vision was to create a singular place where her legacy will endure."

The building itself, perched on brick pillars atop a gentle hill, is unassuming. Such sites can pose a challenge for preservationists, Leggs notes, as modest structures—even those that hold deep cultural and historical value—often don't get the attention they deserve. With this project, he felt "we could shift the way that our nation respects and considers what is worthy of preservation."

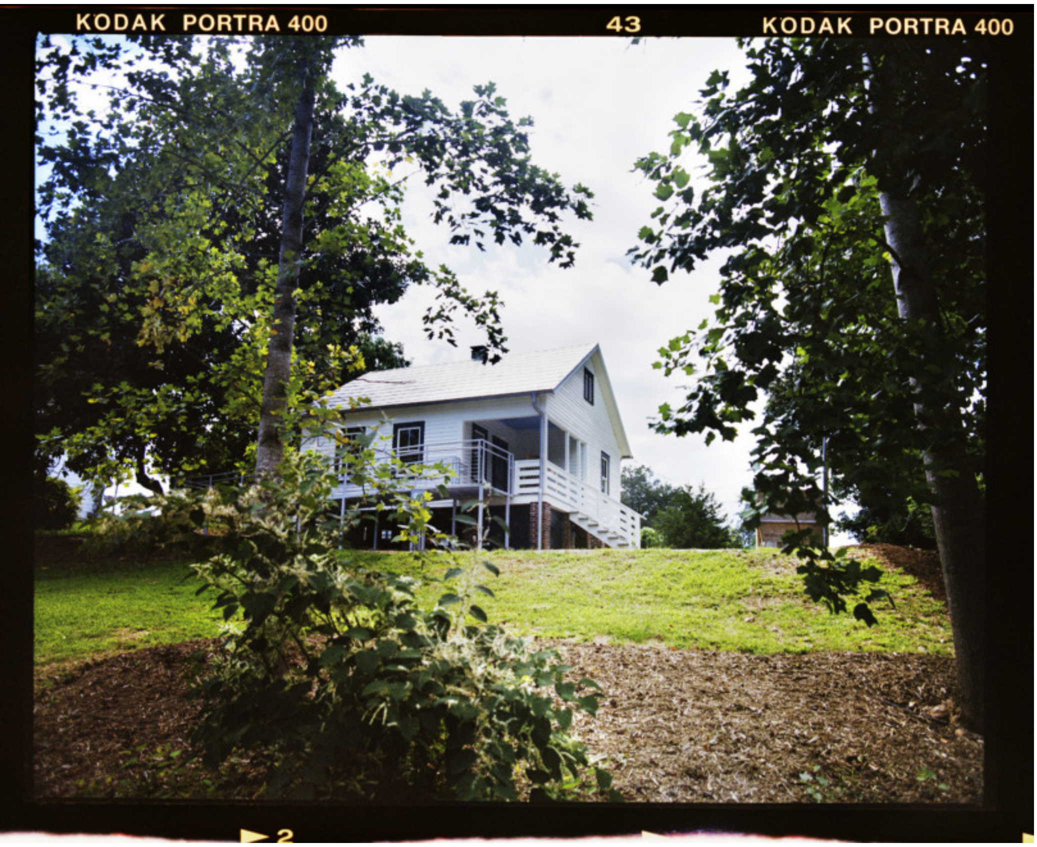
The thorough restoration worked to maintain as much of the home's original fabric as possible. Stamped tin roof shingles were replicated and replaced; remnants of linoleum were preserved; and original pine walls and wood flooring were refinished. The porch ceiling was repainted in haint blue, a hue believed to ward off evil spirits, with roots in the traditions of the Gullah Geechee people, descendants of enslaved Africans

> "Sometimes it's just the feeling of being in a place that matters, and that tells the story of someone that matters."
> –*Rashid Johnson*

PORTRAIT LEFT: GILLES PETARD/GETTY IMAGES. PORTRAIT RIGHT: GEORGE PICKOW/GETTY IMAGES.



CLOCKWISE FROM ABOVE SIMONE PERFORMING, CIRCA 1960. ONE OF THE HOUSE'S THREE ROOMS, NOW RESTORED. A VIEW OF THE HOME FROM DOWNHILL; A NEW ADA-COMPLIANT RAMP HAS BEEN ADDED. **OPPOSITE FROM TOP** THE PORCH'S CEILING WAS PAINTED HAINT BLUE IN KEEPING WITH REGIONAL CUSTOMS. SIMONE CIRCA 1968.

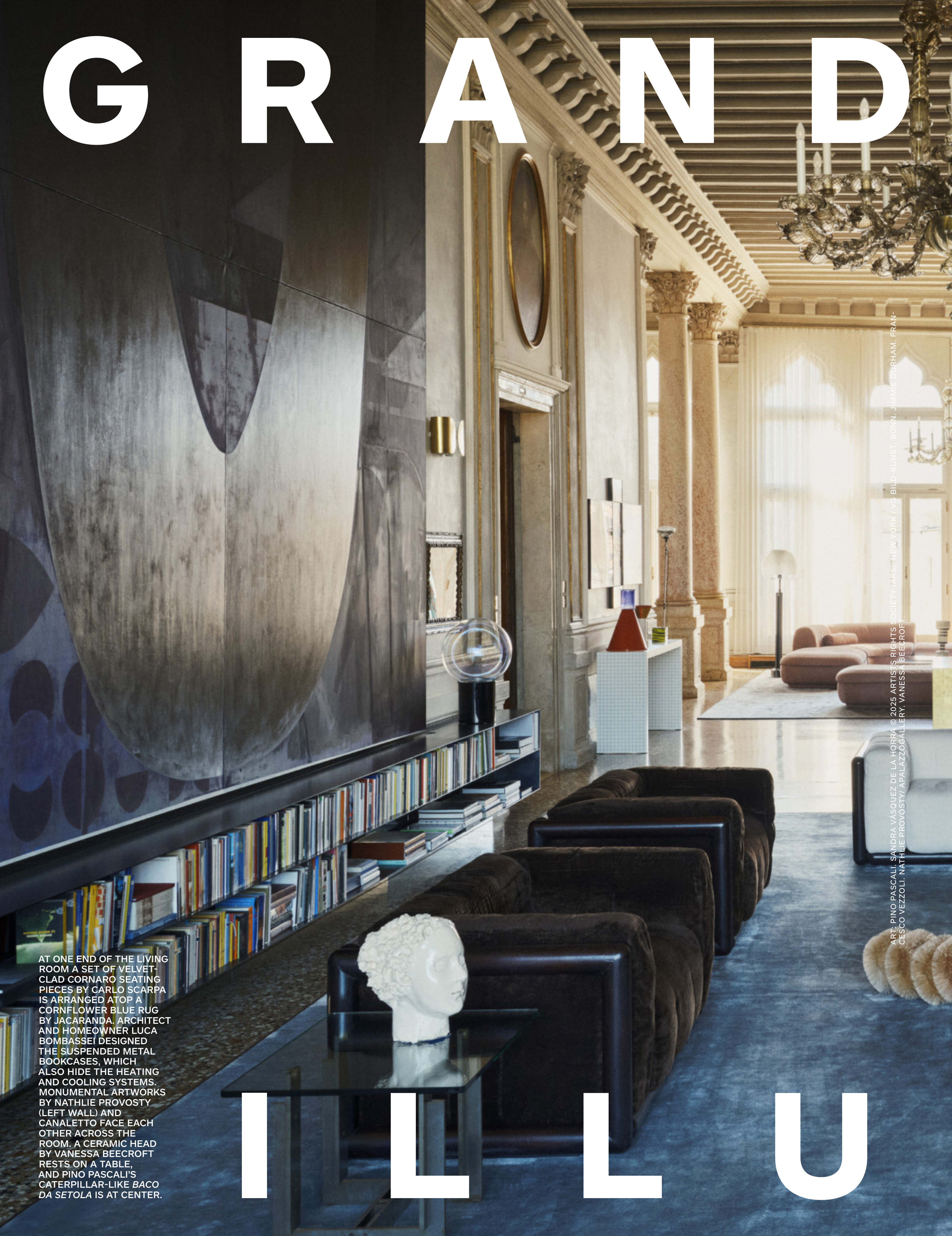


in the American South. Modern systems, including geothermal heating, fire-suppression infrastructure, and an ADA-compliant ramp, have also been discreetly integrated to support sustainability and accessibility.

The grounds now feature a replicated swept dirt yard, echoing a practice rooted in African tradition and once common across the rural South. Archaeologists uncovered remnants of original outbuildings, including the foundation of a work shed, which has since been outlined for visitors. And standing at the rear of the property is a towering magnolia tree, now nicknamed "Sweetie Mae," that was present during Simone's childhood and that is believed to be nearly a century old.

Pendleton still speaks of his first visit to the home with a reverent awe. He recalls standing on the porch, looking out at the church where Simone once played the piano, struck by the feeling that he was standing where she once stood. "That overwhelmed me, this idea that everything begins somewhere," he says. "And this is where it began for her."

GRAND



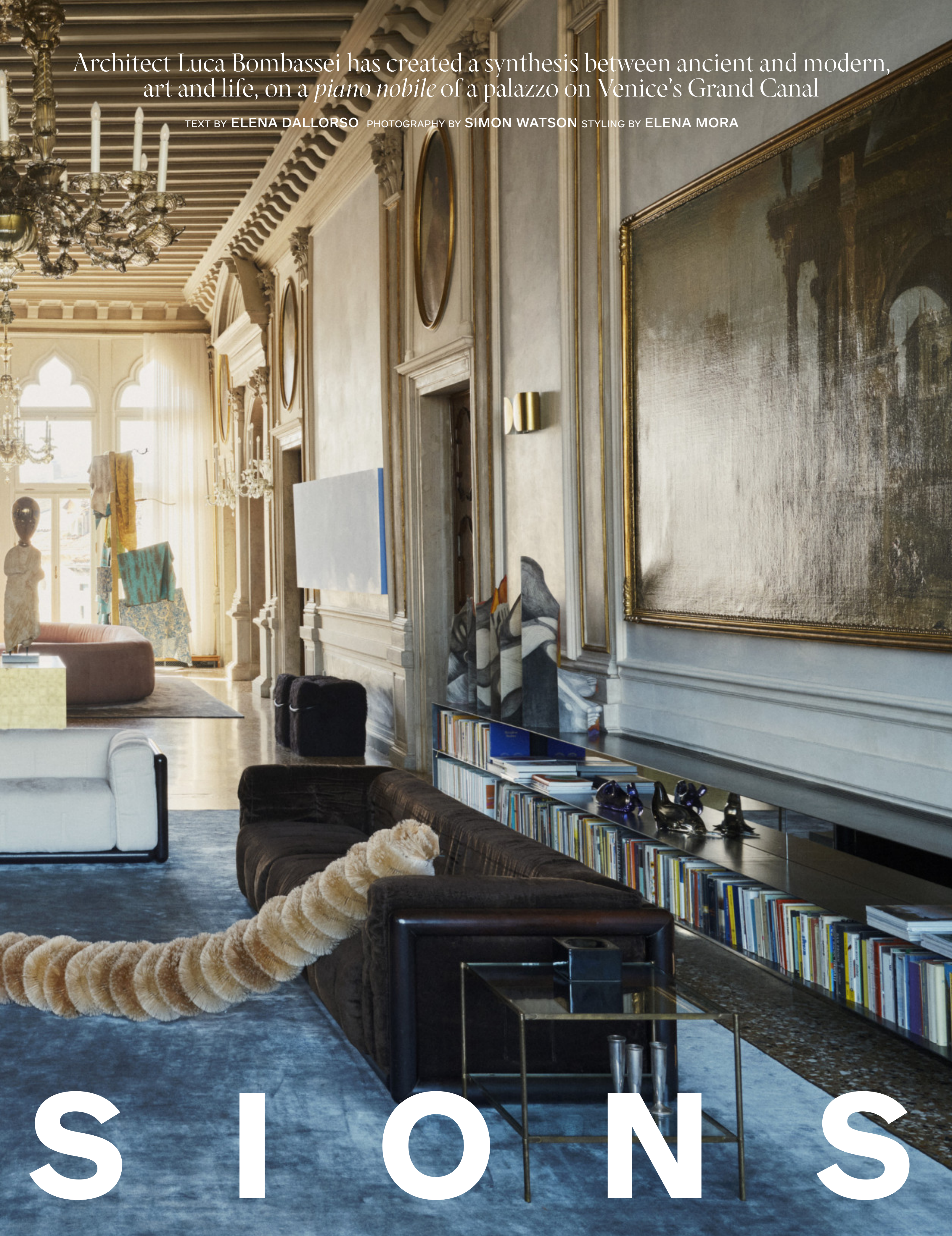
AT ONE END OF THE LIVING ROOM A SET OF VELVET-CLAD CORNARO SEATING PIECES BY CARLO SCARPA IS ARRANGED ATOP A CORNFLOWER BLUE RUG BY JACARANDA. ARCHITECT AND HOMEOWNER LUCA BOMBASSEI DESIGNED THE SUSPENDED METAL BOOKCASES, WHICH ALSO HIDE THE HEATING AND COOLING SYSTEMS. MONUMENTAL ARTWORKS BY NATHLIE PROVOSTY (LEFT WALL) AND CANALETTO FACE EACH OTHER ACROSS THE ROOM. A CERAMIC HEAD BY VANESSA BEECROFT RESTS ON A TABLE, AND PINO PASCALI'S CATERPILLAR-LIKE *BACO DA SETOLA* IS AT CENTER.

ILLU

ART: PINO PASCALI. SANDRA VÁSQUEZ DE LA HORRA © 2025 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / VG BILD-KUNST, BONN. JIMMIE DURHAM. FRANCESCO VEZZOLI. NATHLIE PROVOSTY/ APALAZZOGALLERY. VANESSA BEECROFT.

Architect Luca Bombassei has created a synthesis between ancient and modern, art and life, on a *piano nobile* of a palazzo on Venice's Grand Canal

TEXT BY **ELENA DALLORSO** PHOTOGRAPHY BY **SIMON WATSON** STYLING BY **ELENA MORA**



S I O N S

Venice is, simply, different. Different from any other city in the world—and different from the idea of Venice that those who don't live there have formed from watching movies or reading books about it. "For those who live in anonymous cities, who take the car and go to work without meeting anyone, the urban landscape here is completely different. Human contact is continuous in Venice," says architect Luca Bombassei, who has recently taken up residence in the 15th-century Palazzo Contarini Corfù overlooking the Grand Canal. His apartment on the top floor piano nobile—one of the main "noble" floors used as living quarters by the Venetian aristocracy—sprawls over nearly 6,500 square feet, not an unusual size for a Venetian palazzo. Every inch is flooded with the light that enters on three sides; the home is unique thanks to the swirling mix of the building's historical identity with Bombassei's contemporary intervention using functional, site-specific furnishings and art.

Bombassei, who has chosen flexibility as his raison d'être (or his means of survival), has accepted the slow pace imposed by Venice's narrow streets and waterways. "A 10-minute delay is an anomaly for someone in Milan, but here it's normal. I've found pleasure in slowing down—in losing myself looking at the façades of the buildings, and discovering, finally, the city's secret of marrying old and new, its modus vivendi," he explains.

A lack of uniformity and a certain eclecticism are the hallmarks of his residence. Grand doorways, quadrifora windows, and terrazzo floors bear the signature of those who made them nearly 500 years ago and square off against custom metal bookcases that conceal heating units. There are elements of Memphis Group, Gae Aulenti, and Angelo Mangiarotti, and lots of Carlo Scarpa, as well as 1950s ceramic sconces from an old Roman cinema, a painting by Lucio Fontana in the primary bathroom, sculptures by Francesco Vezzoli, and two *Baco da setolas* by Pino Pascali—a play on words in Italian, it's a bristle brush in the form of a silkworm. Today, the worm is "walking" in the living room, but who knows where it will be or what it will be doing tomorrow, because for Bombassei art is constantly in motion and always changing. "Look closely, and you'll see there are always nails in my walls—what I have on display at any time varies depending on my mood," he says.

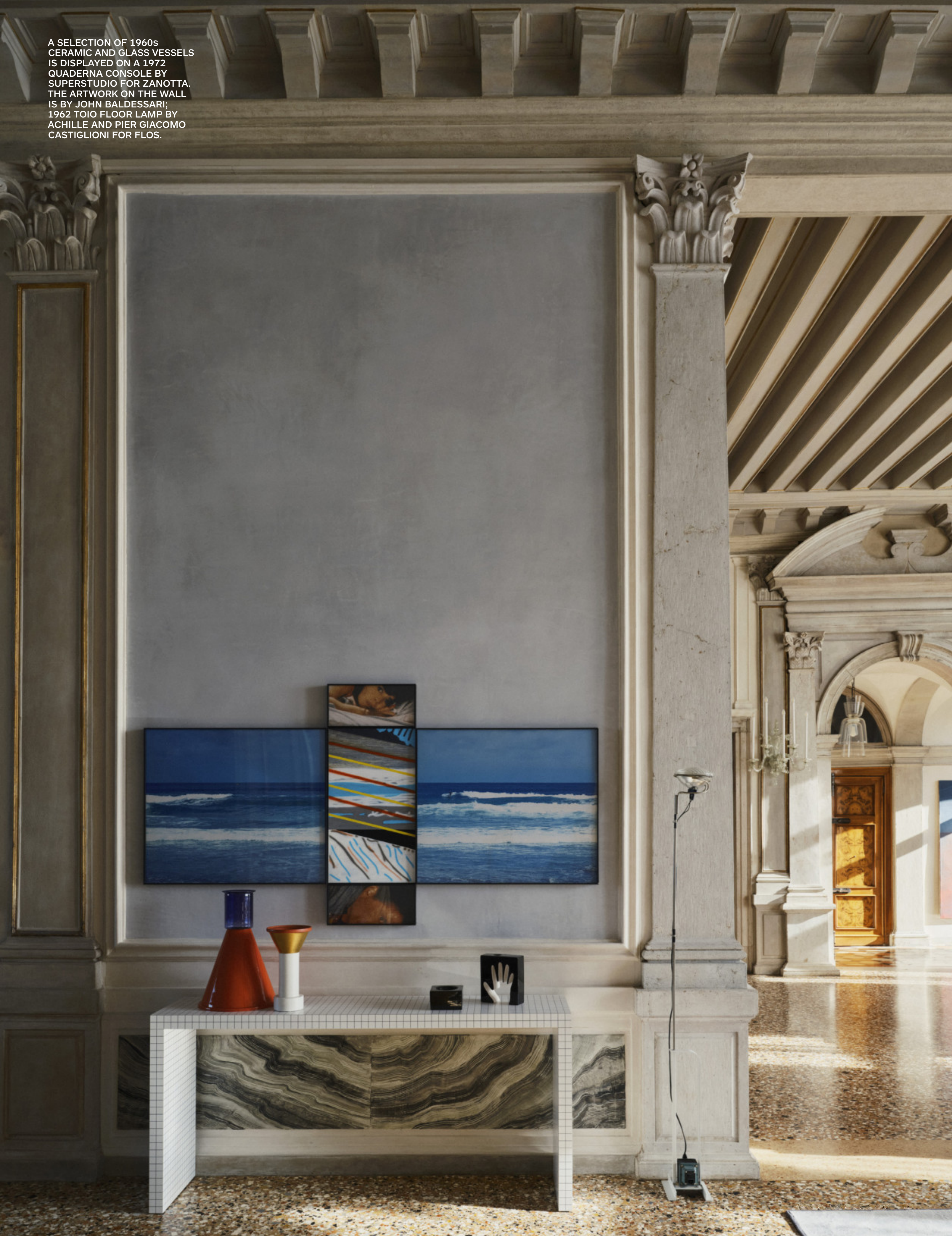
"I collect art because it gives me energy and I find it stimulating. It's my benchmark for beauty. So I collect pieces without thinking about where I'll put them. Nothing here was created or acquired specifically for this house." Not even the capriccio (an imagined scene) by Canaletto in the living room, which features a fantastical mash-up of architecture from Rome and Venice. "One recognizable Venetian reference is the Marciana Library. But Canaletto, who was perhaps in the middle of an argument with the library,

"I collect art because it gives me energy and I find it stimulating," says *Bombassei.* "I collect pieces without thinking about where I'll put them."

RIGHT AN ARTWORK BY SANDRA VÁSQUEZ DE LA HORRA STANDS ON A BOMBASSEI-DESIGNED BOOKSHELF. THE SCONCE IS BY TOBIA SCARPA FOR FLOS. **ABOVE** LUCA BOMBASSEI IN THE ALBA CHIARA MARBLE-CLAD PRIMARY BATH. A LUCIO FONTANA PAINTING IS DISPLAYED ABOVE A 1930s ENAMELED CAST-METAL TUB.

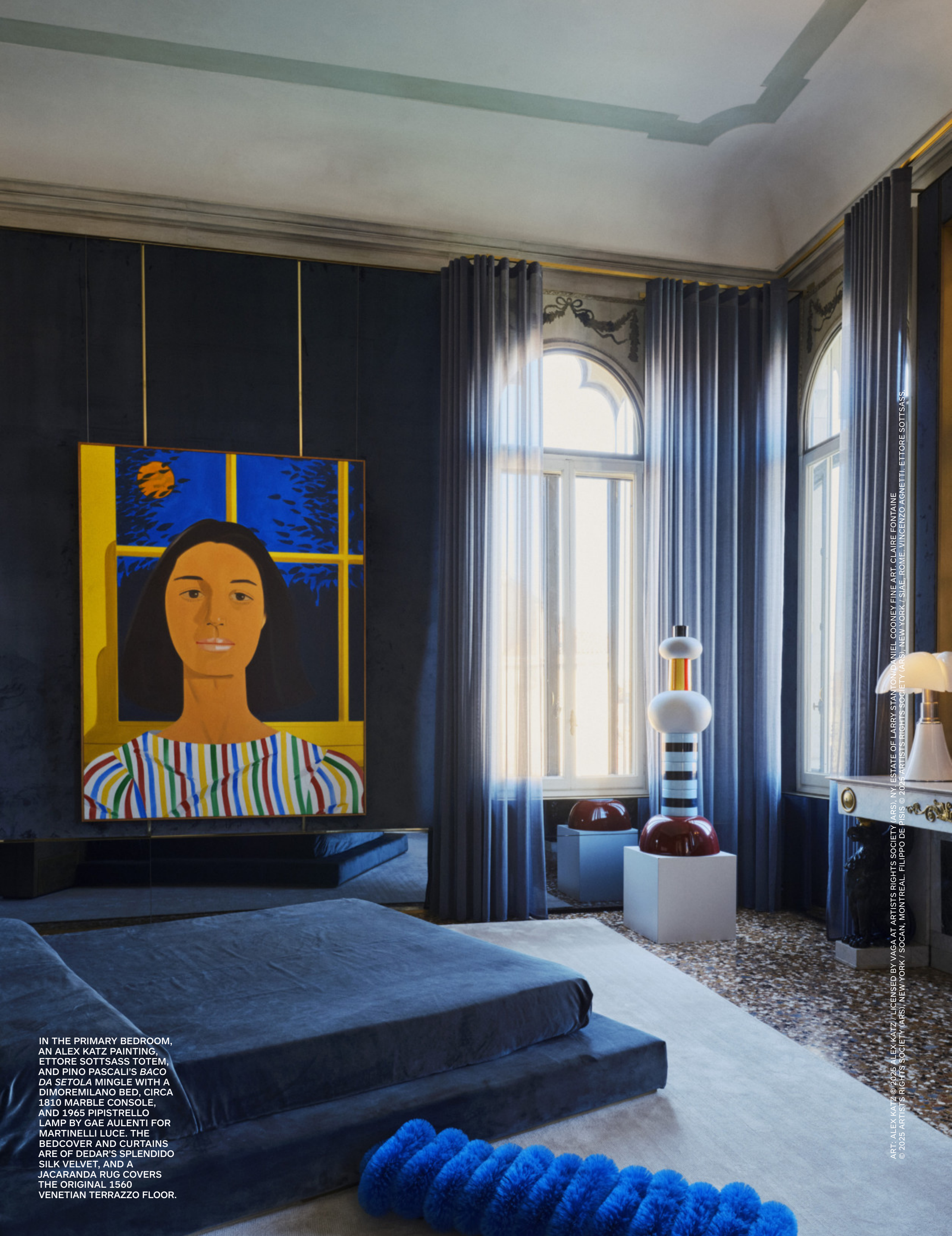
PORTRAIT: JACOPOP SALVI; ART: LUCIO FONTANA © 2025 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / SIAE, ROME. SANDRA VASQUEZ DE LA HORRA © 2025 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / VG BILD-KUNST, BONN. © 2002–2025 JOHN BALDESSARI FAMILY FOUNDATION / ESTATE OF JOHN BALDESSARI / SPRÜTH MAGERS.

A SELECTION OF 1960s CERAMIC AND GLASS VESSELS IS DISPLAYED ON A 1972 QUADERNA CONSOLE BY SUPERSTUDIO FOR ZANOTTA. THE ARTWORK ON THE WALL IS BY JOHN BALDESSARI; 1962 TOIO FLOOR LAMP BY ACHILLE AND PIER GIACOMO CASTIGLIONI FOR FLOS.



THE PALAZZO CONTARINI CORFÙ TAKES IN A SWEEPING VIEW OF THE PALACE-LINED GRAND CANAL. **OPPOSITE** AT THE LESS FORMAL END OF THE LIVING ROOM, A PIAF SOFA BY BAXTER UPHOLSTERED IN PINK SUEDE TWISTS AROUND A DUNE COFFEE TABLE BY DRAGA & AUREL FOR BAXTER. THE 1940s MURANO GLASS CHANDELIER IS BY SEGUSO. JIMMIE DURHAM'S 2020 *TREE* SCULPTURE STANDS IN THE BACK LEFT CORNER.

ART: JIMMIE DURHAM



IN THE PRIMARY BEDROOM, AN ALEX KATZ PAINTING, ETTORE SOTTSASS TOTEM, AND PINO PASCALI'S *BACO DA SETOLA* MINGLE WITH A DIMOREMILANO BED, CIRCA 1810 MARBLE CONSOLE, AND 1965 PIPISTRELLO LAMP BY GAE AULENTI FOR MARTINELLI LUCE. THE BEDCOVER AND CURTAINS ARE OF DEDAR'S SPLENDIDO SILK VELVET, AND A JACARANDA RUG COVERS THE ORIGINAL 1560 VENETIAN TERRAZZO FLOOR.

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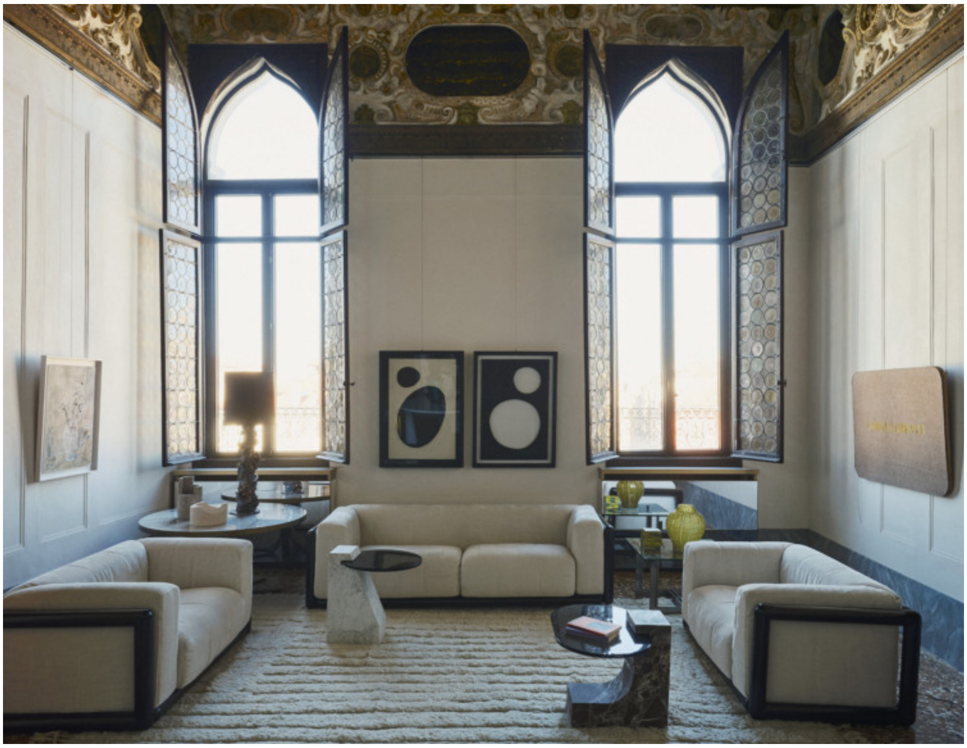
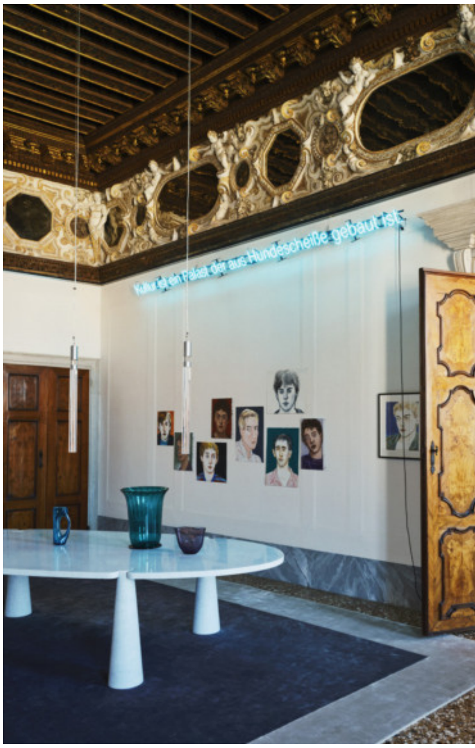




ABOVE A TRIO OF CARLO SCARPA CORNARO SOFAS FORMS A SITTING AREA IN THE DINING ROOM; TWO DADAMAINO PAINTINGS HANG BETWEEN THE WINDOWS. **FAR RIGHT** IN THE DINING ROOM, 1962 PLEXI PENDANTS BY KARAKTER HANG ABOVE A 1971 WHITE CARRARA MARBLE EROS TABLE BY AGAPECASA, BOTH DESIGNS BY ANGELO MANGIAROTTI. ARTWORKS INCLUDE A BLUE NEON PIECE BY CLAIRE FONTAINE AND PORTRAITS BY LARRY STANTON. 1950s GLASSWARE BY VENINI.

painted a washerwoman hanging her laundry there. It's a petty vendetta that I find very amusing," says Bombassei.

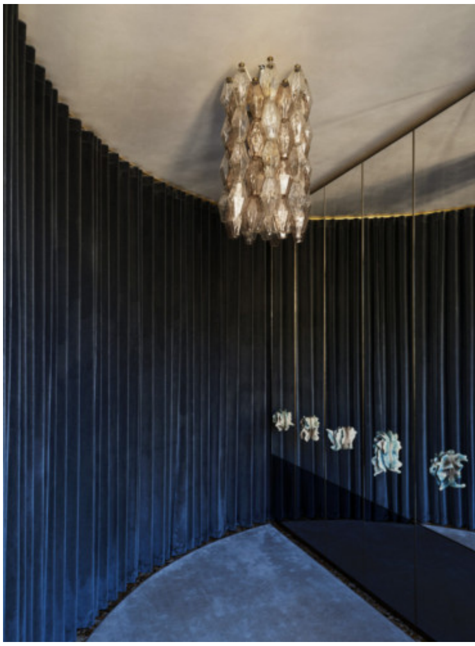
As a counterpoint to Canaletto's landscape is an abstract piece by Nathlie Provosty—a layer of color, completely black, which gives the illusion of three-dimensionality. "Illusion" is a word to which Venice is no stranger—and neither are its inhabitants. "The last major renovation of the house was done in the 1950s by an American woman who bought the building from the Contarini family," says Bombassei. "The portego [reception hall] was divided by a wall to create two spaces, a dining area and a living room. Working with Venice's heritage office, I tried to restore everything to its original state, getting rid of superfluous additions and changing the wall fabrics but leaving the 19th-century paneling and bringing to light traces of 16th-century frescoes, former staircases, and 500 years of history, basically. The terrazzo floor is original; it was created before America was even 'discovered.' It's these parameters of time that make you understand what Venice really is."

On Bombassei's level, an extra-large portego with abundant windows has created a central, light-filled space, with the various rooms and functions of the home radiating off of it. On the right is the main living area of the home, while the private spaces are on the left, with a series of rooms accessed through the original restored doors.

"The first time I visited the apartment, there was a walled-up door where now you enter one of the rooms," says Bombassei. "I reopened it to connect it to the other rooms, eliminating the corridor and multiplying the visual axes." In one of the bathrooms, these axes take advantage of the reflection in the mirrored ceiling to create an inverted image of Venice: You can see the water of the canal by looking up. A true reflection meets a very Venetian illusion.

Translated from Italian by Julia Buckley

> "Look closely, and you'll see there are always nails in my walls—what I have on display at any time varies depending on my mood."

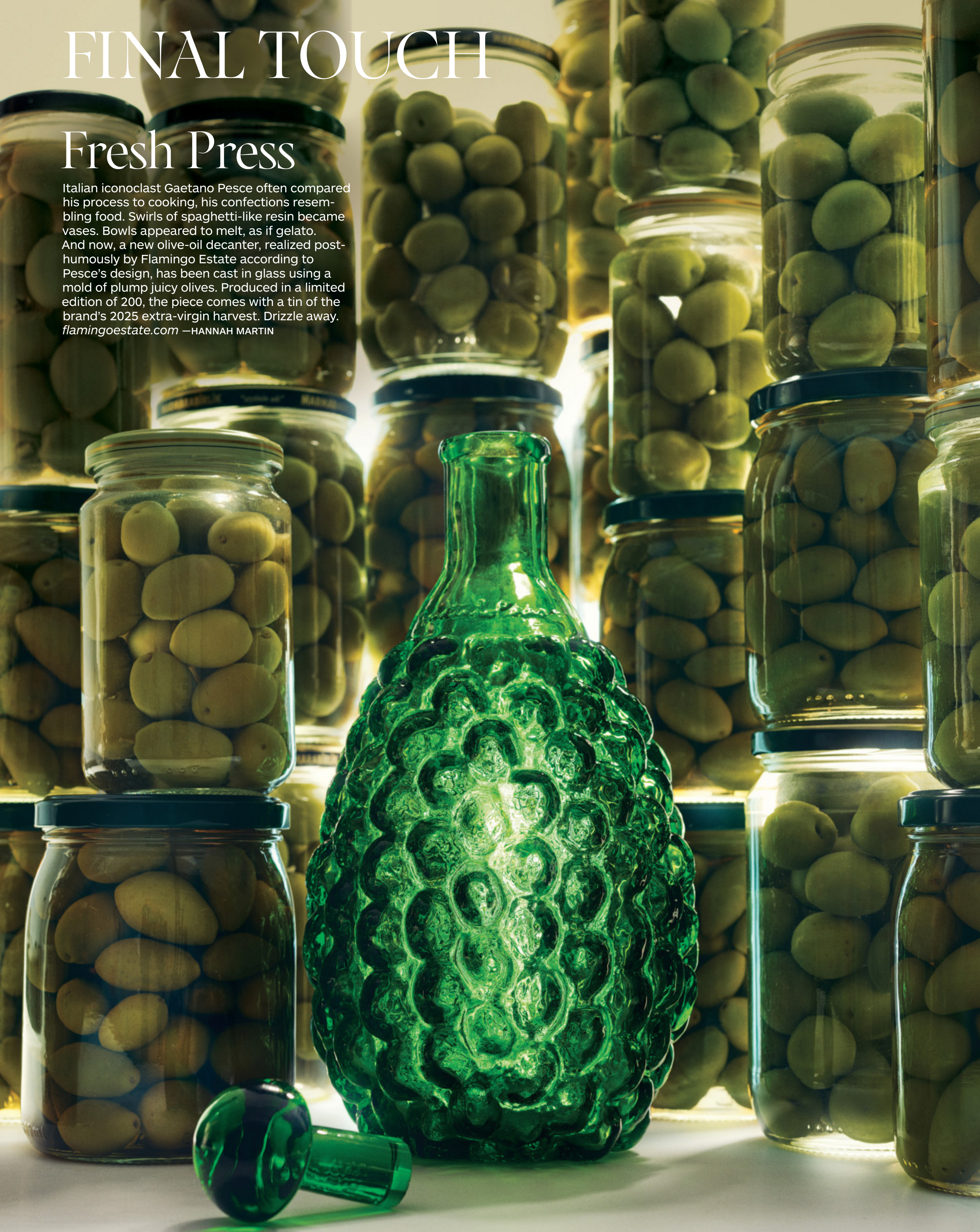


A 1950s POLIEDRI LIGHT BY CARLO SCARPA FOR VENINI HANGS IN THE PRIMARY BEDROOM'S WALK-IN CLOSET; HAND-SCULPTED CERAMIC DOOR HANDLES BY MASSIMILIANO PIPOLO.

FINAL TOUCH

Fresh Press

Italian iconoclast Gaetano Pesce often compared his process to cooking, his confections resembling food. Swirls of spaghetti-like resin became vases. Bowls appeared to melt, as if gelato. And now, a new olive-oil decanter, realized posthumously by Flamingo Estate according to Pesce's design, has been cast in glass using a mold of plump juicy olives. Produced in a limited edition of 200, the piece comes with a tin of the brand's 2025 extra-virgin harvest. Drizzle away. *flamingoestate.com* —HANNAH MARTIN



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